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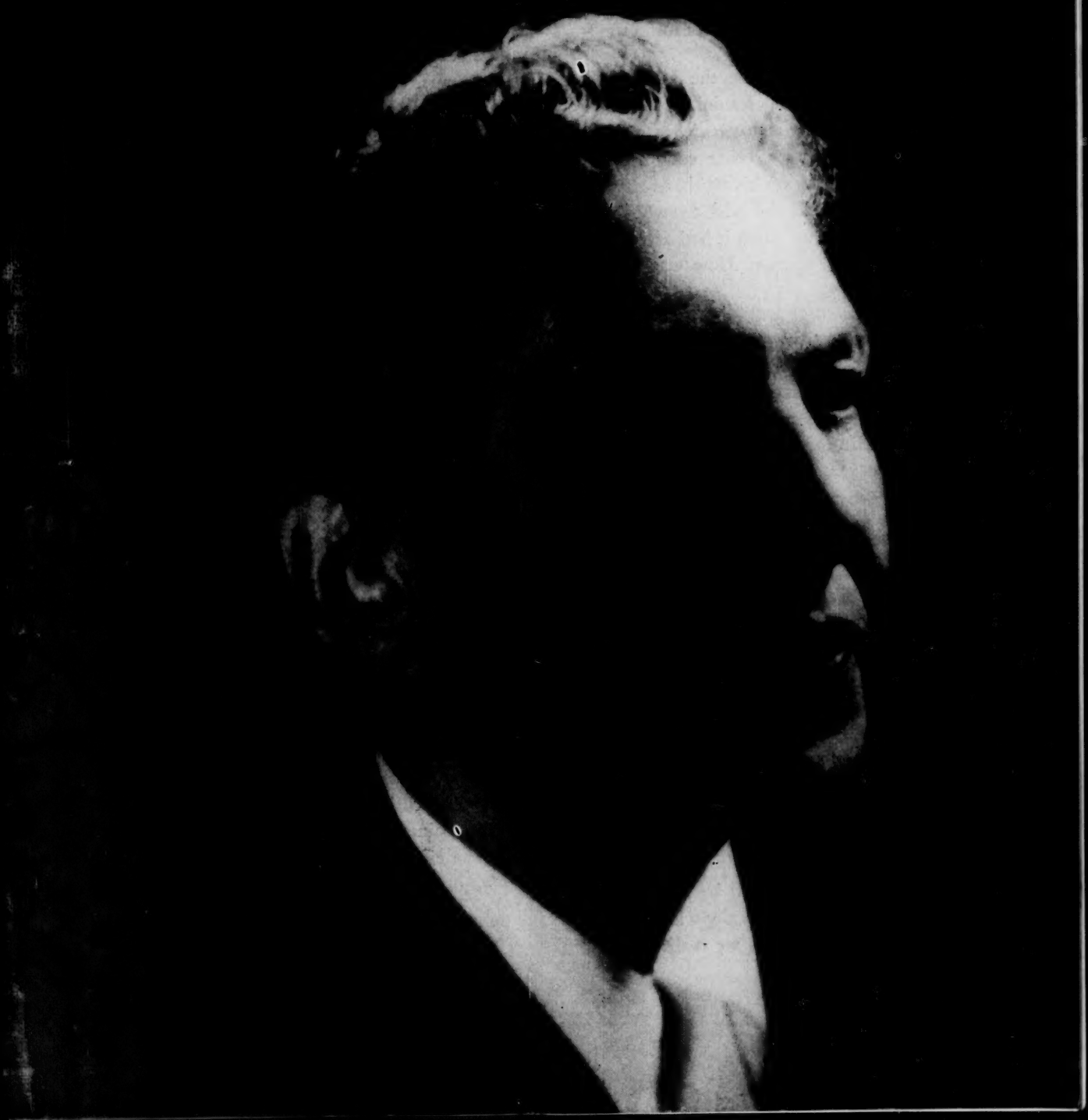

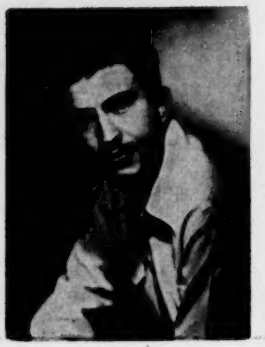

FROM THE EDITOR'S DESK...

On March 15, three weeks before Maestro Toscanini's resignation, we wrote as follows:

"However much we admire the achievements and the person of Toscanini, it would be a travesty on his art and conscience seriously to contend that no other conductor could successfully carry on his work, or that a superb instrument like the NBC Symyhony should be discarded just when it had arrived within earshot of perfection. How wasteful can we be?"

Our question was answered by the hasty disbandment of the orchestra following quickly on the heel of Toscanini's retirement. Then came the subsequent announcement that the Boston Symphony Orchestra would replace the National Broadcasting Company's "own pride and joy."

Is not the widow marrying a little too soon?

And what will be the fate of those one hundred top-ranking musicians? According to NBC's own press release, some will be deployed in various studio positions (some perhaps on a temporary basis, others perhaps permanent). This seems a strange and rather vague assignment for some of America's most capable orchestral talent. These are the fortunate ones, however. By a reliable grapevine we have learned that before long many of the orchestra members will be job hunting. While we most emphatically wish them success in finding new posts, we realize also that their success will in many cases mean the elimination of young aspiring instrumentalists eagerly waiting to earn their orchestral spurs.

The NBC Symphony was a million-dollar budget item. The new arrangement will of course effect a considerable financial saving, and in addition will be an impetus to record sales for RCA-Victor's Boston Symphony. But we would prefer in this case that money did not speak so loudly. Small countries in Europe support their symphony orchestras in amounts approximating the NBC financial outlay. A comparable situation does not exist in our country, and individual Maecenases are few and heavily taxed. American industry and capital, however, could perform a similar cultural service in this country.

Maestro Toscanini is quoted as having said to his orchestra on numerous occasions, "None of us are important, only the music is important, conductors come and conductors go as do musicians, the music alone remains."

It is unfortunate that in this country of unparalleled corporate wealth so magnificent an ensemble as the NBC Symphony—a living monument to Toscanini's art—should suffer so swift an execution at the hands of those who have gained such enormous prestige through the efforts of the Maestro.

Gid H. Waldorf

musical COURIER

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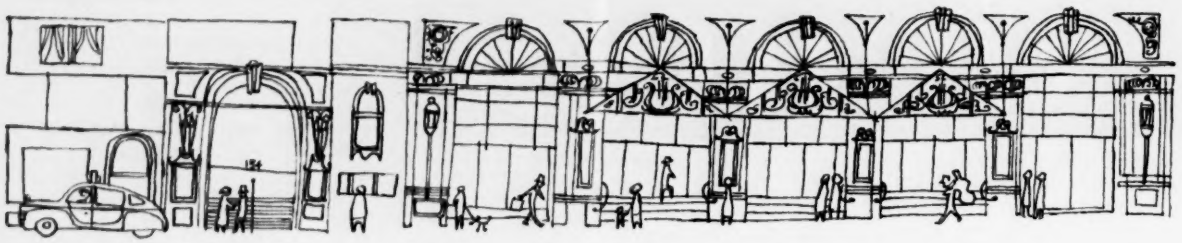
Seventy-fourth Year
May 1, 1954

ALONG 57th STREET



■ Here it is May popping out all over, and naturally it's popping up and down 57th Street. But popping even louder are the mixed reactions to the appointment of **Charles Munch** and his **Boston Symphony.** Everyone is delighted with Munch on the Toscanini podium, but everyone is sad, sad, sad to see the 17-year-old NBC Symphony go. Not that we dislike the Boston—heaven's-to-Betsy no. But we did love the NBC, especially when the Maestro whipped it into a fine frenzy. Howsumever (and when we get that repulsively cute we know that spring's really here)—cheers, Maestro Munch, and let's have a repeat on that magnificent "Romeo and Juliet." We could use it, and the rest of the nation's music lovers would be delighted to hear it.

■ Pop go the buds, tweet-tweet go the birdies (this is our morning for feeling like the *Herald-Tribune's* brilliant food editor, **Clementine Paddleford**), and hush-hush go the rumors all along the street. This one's about Miss **Margaret Carson.** They say that she is no longer PR at the Met. They also say that this is no rumor. So I think that I shall call up and find out. I called up, and I found out. Obliquely, she's out. Curioser and curioser, and after all these years, bing and she's a dead bird. But Ubiquitous doubts strongly whether Maggie will remain supine for even one moment. She's tops in her field, and perhaps what with the current climate of the Met, Maggie wanted out. She's got plenty of fish to fry. Big fish. So cheers, Miss Carson, cheers and much good luck.

■ So it seems that **Ezio Pinza's** going to be behind the footlights again. We hear that the nation's older-man passion will be in "Fanny," **Joshua Logan's** musical made from those lovely French flickers. Show goes into rehearsal come August. And you know what: Miss **Julie Harris** has been talked about for the female lead. She has been taking voice lessons, and for that matter she's been rigorously dancing for years. Seems that Pinza-Harris is as good a combination as Martin-Pinza, stagewise we mean, not vocally.

■ Some kind soul sent this, and since it is the very first communication Along 57th Street has received, Ubiquitous gives it to you in toto: **"Maria Kurenko,** guarded by her beautiful Cerberus-faced, angel-tempered German boxer, paused under the lee of Calvary Baptist Church to chat about her forthcoming album (LP Capitol Records) due for release in May. On one side of the platter the noted soprano sings Famous Songs selected from the Rachmaninoff literature for voice; on the other she features the Moussorgsky Cycle, 'Nursery Songs,' recorded for the first time in their original Russian text. During the confab, Baron Dima (the pup) sat down pensively; he was tired after an hour of pretending to be a wild animal in the Park. But Kurenko held an informal, flagging reception as admirers stopped to ask for news of her next concert." Now, that's a real sweet item. And it leaves us in a real sweet grateful dreamy state. We like to think of Maria Kurenko out there under the lee, and that dear sweet Cerberus, Baron Dima, tongue-lolling from his angel-tempered face, guarding Maria Kurenko, wisely separating the admirers, as they troop up, from the staunch admirers. Yes, that's a dear little item, replete with atmosphere, fraught with intimations. But you better come out from under that lee, Maria, we know who you are and we love you.

■ Looks like the Russian Tea Room has a little competition. Seen recently at the Beau Brummel, on East 54th Street in Manhattan: **Margaret Harshaw, Carolyn Long, Raefello de Banfield, Walter Terry, Donald Duncan,** the **Philharmonic Quartet** (all four), PR **Muriel Frances** in the most sumptuous of Charles James' spring outfits. . . . More about de Banfield: he's composed an opera to a libretto by none other than **Mr. Tennessee Williams.** The opus is titled "The Love Letters of Lord Byron." It is one hour long, and that seems to be its major production problem. What to put on the bill with it? Mons. Poulenc's "Les Mammelles de Tereises" might be just the thing. Why, oh why hasn't the astute City Center mounted this delicious (the work is so confectionery that delicious is the only suitably descriptive word) musical morsel? We heard it at the Brandeis Festival last spring, and found it enchanting, wittily written, gayly staged and mounted—a sheer delight. Only one fault: the translation. Perhaps it should not be translated: lots of operas shouldn't. But there's joy along the street at one excellent translation job, the City Center's "Falstaff." Old dependable **Chester Kallman** did it.

■ Much gagging (of the laugh variety and other kind, too) at what's about to happen during the forthcoming **Carnegie Pops Concerts.** They will be sponsored by several big businesses, including **Parfums Corday.** Some sort of height will be reached on opening night when Parfums Corday sponsors the first concert performance of **Harry Revel's** "Perfume Set to Music." This will be danced by Mlle. **Marie Jeanne** of the Monte Carlo Ballet. Her choreography is being arranged by **William Dollar.** The whole epic will illustrate the mood of six flavors by Corday. And you know what: perfume will douse the air within Carnegie Hall. The scent is scheduled to waft through the house via air conditioners while the Revel score, the Dollar choreography, the toe dancing of Mlle. Marie Jeanne wafts you into making a note: "Must Buy That Perfume!" So help me. Depending on how well you know yourself, plan to go to Carnegie on the evening of May 7th, or plan to stay home. Mercifully this is all up to you, but I warned you.

UBIQUITOUS

LETTERS TO THE EDITOR

Mr. Krenek answers Mr. Toch

Ernst Krenek (Austrian-American Composer)

"Those of my colleagues whose comments on Mr. Toch's interview in the Los Angeles *Times* I read, raised their eyebrows with reference to his negative attitude toward teaching composition. But it seemed to me that they basically agreed with him and that their objections were chiefly a matter of semantics.

"I am more concerned about Toch's desperate and defeatist attitude toward contemporary music. His attack against the twelve-tone technique reveals the sad spectacle of a man whom we respected as a sensitive and erudite artist aligning himself with those sinister characters who denounce as an 'ism' everything that transcends their feeble intellectual capacities. Reading Mr. Toch, one is made to think that conflicts of aesthetic opinions and artistic principles are an invention of our wretched age. Even a casual student of music history knows that, as far as we can look back, every century had its 'isms' and 'styles' and 'all kinds of confusion,' and that the art seemed to thrive merrily on those conditions.

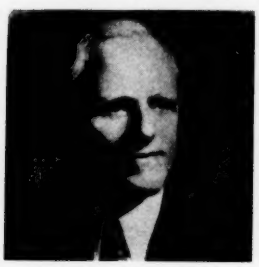
"What is wrong with artistic controversy? Throughout history it was considered stimulating and productive of creative effort. Mr. Toch does not appear to be in favor of conformism either, since he upbraids our young composers for slavishly submitting to 'schools' and 'isms' instead of letting their talents grow in blissful independence from any influence. He does not explain, however, how this can be reconciled with his aversion for so-called originality. He praises Mozart for having 'accepted the prevailing forms and rules.' But when a contemporary composer accepts the twelve-tone technique, he is, in Mr. Toch's view, a despicable slave to an 'ism.' To please Mr. Toch looks like a tough proposition.

"Only those entertaining the vague notion that the 'modern style' of composition means that 'everything goes' think that today's musical language makes composing too easy because it is supposed to have no fixed rules. It is the same people who will attack the twelve-tone technique because, according to them, it has too many rules and is too rigid and 'mathematical.' On the one hand we are led to believe that the ancient masters were great because of their spontaneity and sovereign disregard of intellectual 'isms,' but at the same time we should think that their eminence was the result of a sort of selective process caused by the existence of apparently very strict technical standards which eliminated those incapable of mastering the rules. Well, then, which is it?

"Furthermore, I am sure that earlier centuries had just as many mediocre composers as our own, and that they knew their rules just as well as any contemporary mediocrity. Wagenseil, Stamitz, Duni, Kozeluch, Gyrowetz, Diabelli *et al* are half forgotten not because of their ignorance of the rules, but because of the limitations of their vision, which prevented their music from attaining profound significance. For the rest, many of these composers whom we have relegated to the limbo of oblivion have left charming and intriguing works deserving of much higher recognition than our publicity-ridden and star-conscious age is willing to grant them. Why then should we be so intolerant toward contemporary composers who try to express themselves in a new idiom as well as they know how?

"There are more points inviting comment in Mr. Toch's discourse, but I should like to let the matter rest here. His statement that he cannot think of even one work written during the last thirty or forty years which a person could love seems to point to a severely depressive frame of mind, which may explain some of his negative opinions. Little comfort may be derived from the fact that he thus apparently condemns the bulk of his own creative work." ERNST KRENEK

What Price American Music?

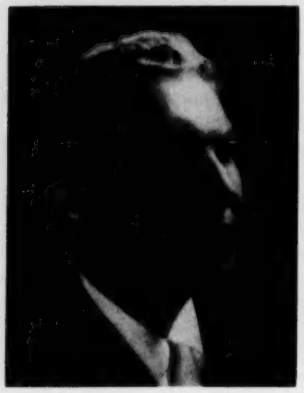


Geoffrey O'Hara (American Composer)

"Sitting in the back seat of my Fordomatic en route Fort Worth to Norman, Okla., I have just read very carefully the article "Complete Berkshire Festival Program" (*Courier* of March 15, 1954). Indeed, I read it twice because the first reading left me speechless.

"The Boston Symphony Orchestra has its hat out asking us American money barons to contribute about half a million dollars of American money, or the orchestra will have to fold up. So, in the light of this fantastic request, let us take a peep at the programs this orchestra announces, to find out what they propose to play in the way of American music in return for half a million in American money. And here it is. Hold your seats everybody. The orchestra is giving us two items, one Copland, the other Piston. More than thirty hours of music, and maybe (I said *maybe*) one of these hours given to promote native composers.

"We in America have discovered that to receive, one must first give. It would appear that the Boston Symphony, once the leader in the performance of native scores, has forgotten." GEOFFREY O'HARA



Mary Bran

ODYSSEY of an IMPRESARIO

By MARY CRAIG

"THE third time works the charm," declares Mary Bran, internationally known impresario of the theatre, whose activities include the fields of dance, music, and drama, and association with some of the greatest names of the stage and concert hall. The numerological proverb is an apt one in the life of this dynamic personality. Born in Russia, Miss Bran became interested in artist management while still in her teens. At eighteen she formed her own dramatic company, which presented many of Russia's most famous actors in a regular repertory of old and new classics.

In 1921 she moved her headquarters to Berlin, and travelled widely through Central and Western Europe. Her second move was to Paris in 1933. Here her offices were in the Salle Pleyel until the dark year of 1940 when, with unprophetic zeal, she came to America to organize a tour for the Comedie Française. The fall of France and the ensuing war years cut Miss Bran off from Europe, her friends, and her well-established professional work.

For the third time, Mary Bran began again. Settling in Hollywood among strangers and with no knowledge of the English language, she has in a few years built an enviable reputation as an enterpreneur admired for her honesty, ingenuity, inspiration, and kindness.

The scope of her activities reads like a history of the theatre. Her work embraces periods of association with Stanislavsky's brilliant Moscow Art Theatre, the legendary Alexander Tairoff's Chamber Theatre, the celebrated Opera Russe de Paris, Maurice Swartz' Jewish Theatre, the French Theatre, the Teatro del Piccoli of Vittorio Podrecca, and a yet uncompleted project of bringing the Paris Comedie Française to the United States.

Immortal names illumine her rosters of presentation-management. In the dance: Pavlova, Karsavina, Lois Fuller, Bronislava Nijinskaya. Among composers: Glazunov and Prokofieff. In literature: Emil Ludwig, Maurice Rostand, Jacob Wasserman, and Frank Harris. Musical performers: Yvette Guilbert, Isa Kremer, and Molly Picon. And there is a lengthy galaxy of artists and feted groups whose appearances Miss Bran initiated or serviced which is impossible to reproduce *in toto*. Selecting almost at random, one plucks up a handful of star names remembered or currently on stage: Grace Moore, Ruth Draper, Alec Templeton, Jan Peerce, Mia Slavenska, Richard Dyer-Bennet, Dorothy Maynor, Joseph Szigeti, Martha Graham, Feruccio Tagliavini, Pearl Primus, Margaret Webster's Shakespearean Company, the Vienna Boys Choir, the Westminster Choir, Shura Cherkassky, Anna Russell, Andres Segovia, and many, many others—a mixed brew that demanded unique gifts of cleverness, know-how, and skill in handling. But it must also have been, and continue to be, thrilling and splendid work.

Illustrious or well-publicized names do not occupy Miss Bran's entire interest. She is known to be (by reviewers who have closely followed her career) a self-appointed talent scout, tireless in her efforts to discover and launch those who have the spark to light the high marquee of a theatre; who will find the proscenium arch of the stage a gateway to fame. Here is a fundamental love of theatre and a dedication to the welfare of its qualified protagonists.

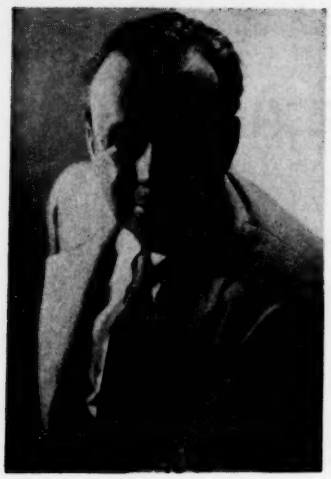
Mary Bran's basic experience with cinema, its presentation and personae, started in Berlin, where at one time she collaborated with Erno Rapee for the UFA chain of theatres. In her busy life she has found time to acquire a fundamental knowledge of the European motion picture industry, having worked with key theatres in the distribution of films. This experience has been invaluable in her Los Angeles cycle of management. In this fabulous California capital of theatrical and super-colossal productions, Miss Bran apparently has better than held her own. With tireless pluck, relentless persistence, and unflagging energy, she is said to have driven hard-boiled business men, calloused news reporters, and steel-nerved theatre managers in panic into non-exit corners. But she gets things done her way—and the pay-off eases the pangs of the defeated combatants. The general verdict is—she is very much beloved.

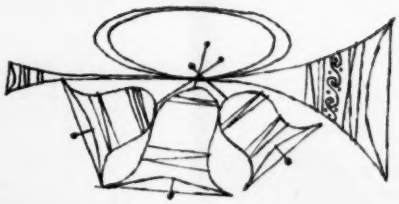
Courage is her slogan. The always inevitable trials of an impresario were augmented in the 1953-54 season by a crippling accident in a falling elevator. Starting the direction of her affairs from a hospital cot, she progressed to a pair of crutches, soon discarded them for a cane, and with determined will-power, is again as lively, brilliant, and colorful as ever.

As an individual, Mary Bran's outlook on the problems of management blends the individual aspects of the European concert manager with the efficiency of his American counterpart; and she has a real and profound sympathy for people. She believes that a successful impresario must integrate himself with the problems and progress of the community and must be interested in civic advance. Her own contribution in this respect has been as a driving force behind the re-opening of the Greek Theatre.

Recently she was awarded the honorary degree of Doctor of Fine Arts from the ancient Academy-Studiorum-Minerva at Bari, Italy—the citation reading, "because of her long and devoted service to the cause of the arts." Among other public honors, she also enjoys an honorary life membership as a fellow in the American International Academy of the United States of America.

"A real impresario," in the words of Mary Bran, "must be one who wholly understands the psychology of artists; he must know their needs and ways; he must stand behind them when their spirits are low and must encourage and support them. He must be a considerate friend and an appreciative audience. He must not regard them as mere sources of income, but as friends whose talents are part of their natures. He must watch over them as a gardener watches over his flowers, to make them grow and develop and enrich the world—for one cannot exist without the other."





BUGLES AND BELLS

By H. W. HEINSHEIMER

I'VE just come back from a week spent in Chicago, where the biennial meeting of the Music Educators National Conference attracted more than 8,000 music educators, and an impressive assortment of music publishers—and instrument, record, and uniform manufacturers eager to catch their 16,000 eyes. I can't begin to tell you how much I enjoyed it all. Usually these gatherings are slightly boring, and very tiresome. But, as always, it depends on how you look at it. To me the personal contacts with people I had known only by correspondence, and with many I hadn't known at all, were stimulating. If any further proof were needed of the highly successful and very important *decentralization* now taking place in the musical life of America, there it was.

The fact that music is being taught in almost every one of this country's 25,000 public high schools, in parochial schools, and in many grade schools is in itself a fact of great importance and one that is a unique feature of American education. Perhaps one who, like myself, went to school in Germany—where one weekly singing lesson, administered by the same uneasy gentleman who was also in charge of physical education, was all the music we ever heard of—might have been particularly impressed by the elaborate discussions and the far-reaching achievements in every grade that were evident at the Chicago convention. And what is true of elementary and high schools is even more strikingly apparent at institutions of higher learning in America. The National Association of Schools of Music has now a membership of well over one hundred recognized music schools, most of them associated with universities and colleges, and distributed all over the country in nine regional groups.

But education is only a part of the picture. Talking to these people (many of them hailing from small communities in what is generally considered "the sticks"), you couldn't help realizing that a high degree of cultural and musical awareness is growing everywhere, and that there is little if any justification for New Yorkers to consider themselves the exclusive high priests of musical sophistication.

Surely such examples as the world premiere of Schoenberg's *Survivor of Warsaw* in Albuquerque, the brilliant endeavor of the Louisville orchestra to create a new contemporary repertory for orchestras and opera houses, the world premiere of Weill's *Down in the Valley* and the first American stage performance of Britten's *Peter Grimes* in Bloomington, the creation of innumerable independent music centers that have been formed around American universities, and any number of similar instances—all show a healthy and definite trend. Another guest at the Chicago convention, Miss Helen Thompson (executive secretary of the American Orchestra League), told me that the League has some 700 Community Orchestras in their organization, not counting about 150 professional and more than 200 college orchestras.

Rarely anywhere else, with the exception of Germany, has a similar cultural independence of "the provinces" been established. It is the most promising sign of musical stability I have seen in America. We have very fine recordings of the symphony orchestras of Chicago, Cleveland, Dallas, Minneapolis, Louisville, etc.—not to mention the three famous Eastern orchestras. Would anyone think of making recordings of orchestras in Bordeaux, St. Gallen, Padua, Namur, Bergen, or Toledo? Modern music is being tried out and regularly presented all over America. Just recently there was a three-day Krenek festival in Madison, Wisconsin. From Baton Rouge comes a fascinating report on a festival of contemporary music that has become a yearly event. In Oberlin a new, very modern play and opera house has just been dedicated. Among the exhibitors in Chicago were music publishers from Chicago, Boston, St. Louis, Minneapolis, Cincinnati, as well as New York. A recent arrival, Affiliated Musicians of Los Angeles, publishes mainly contemporary music, and has a board of prominent composers and other musicians to help administer its affairs.

Seeing all these very nice and very busy people in Chicago, and looking at their nameplates, gave one a detailed lesson in American geography. Watching their performances and listening to their discussions made one feel that music in America has long left its exclusive domiciles on 57th Street. It has become a living reality in Cass City, Michigan; in Sneads, Florida; in Banning, California. A week at the Conrad Hilton Hotel, from breakfast serenade to midnight lobby sing, might not be everybody's dish. I liked it.

MUSIC FROM OIL DRUMS

Melodic and haunting, it is sweeping the West Indies

By **JOE CALLANAN**

TODAY, on many a Caribbean island more people dance to the music of the oil barrel than to any other instrument. Traditional orchestras are still popular, but the oil barrel has become a part of the rich musical history of the West Indies.

Trimmed with a hacksaw, tuned with a sledgehammer, the oil barrel has a fragile, muted, bell-like tone that has created a new kind of music, melodic and haunting, which is becoming as expressive a part of West Indian culture as the spontaneous rhymes of the calypso singers. Orchestras of oil barrels are called "steel percussion bands," and there are hundreds of them.

In these orchestras, barrels play every musical role; they are pianos, violins, trumpets. Though the voice of the barrel was first heard less than ten years ago, today it has been refined to the point where it can be as true to a polonaise by Chopin as to a calypso by the Growler. It is devoted to the rhythms of the rhumba and the mambo, but some steel bands aspire to symphonic heights, with as many as thirty pieces—all barrels that once stood mutely in barges and warehouses, filled with petroleum products.

You can hear their soft thrumming music on the island of Aruba, played by the Aruba All-Star Boys, a twelve-piece steel band organized by employees in the refinery of Lago Oil & Transport Company, an affiliate of Standard Oil Company (New Jersey). Some of their drums are shallow and hang by straps from the musicians' shoulders.

Others stand on the ground, waist high. The musicians beat them in a whirling oval motion with rubber-tipped sticks.

The Lago musicians come naturally by their talent and enthusiasm for the barrel turned musical instrument; they are all natives of the Caribbean islands, and their leader comes from Trinidad, where the barrel sounded its first note in harmony. It is there that steel band music has captivated the entire population and nearly drowned out the sound of traditional instruments. The steel bands are, in fact, a lively expression of the culture of a people who seem to breathe an air that is one part oxygen and two parts melody. To see what part the oil barrel can play in the life of a musical people, you must go to Trinidad.

In Port of Spain, on the way to your hotel from the airport, you talk to the taxi driver, a young man with flashing eyes who appears to be an authority on steel bands. So, you will soon discover, is everybody else in the city.

He says, "They all now is crazy for the steel bahnd! Oh my, yes!" There are, he guesses, at least 200 steel bands on the island, judging from the din they made at Carnival last year. They play for dancing in all the hotels and cafes, he says.

Then, with awe in his voice, he tells you that the Taspo All-Star Steel Band traveled to England for the British Festival and the "professors listened all day." Several other bands have been invited to give concerts and television performances in the United States, and they have attracted the attention of serious musicians, some of whom think that a refined version of the drums—the taxi driver calls them "pans"—will one day play in symphonic orchestras. But the steel bands seem to have had more than the usual difficulty in attempting to introduce a new kind of entertainment. One band, for example, almost missed a television engagement because the customs officer in New York would not allow their pans to come into the country as musical instruments. After some hesitation, he listed them as "junk" and let them pass.

"That mahn," mutters the cab driver darkly, "he have a tin ear."

As you get out of the cab, the driver touches you confidentially on the arm. If you want to get the lowdown on steel bands, he says, take a walk up to John John Hill.

John John Hill is a section of narrow streets that snake between crumpled-up shacks of tin and wood. The melting tones of a steel band throb through the air, and you follow the sound until you come to some teen-agers sitting in the street, striking their pans with great gusto. Nearby a solemn-faced girl, face lifted, eyes closed, dances by herself, completely rapt in the hypnotic rhythm of the music.

Reprinted from *The Lamp*, Standard Oil Company (N. J.).

From somewhere a rollicking voice sings words you can just barely make out: "Ole lady yuh mashin' me toe," a famous calypso lyric.

This is where the steel bands were started, and now it is here that most of the pans are made. It's the best place in the world to find out what magic touch brings melody out of an oil barrel.

The first thing you learn is that every pan is carefully designed to fill a particular role in the band in which it is going to be played; every pan is a counterpart of, for example, the violin, trumpet, or drum of the traditional orchestra. Basically, pans are in one of three categories: the Ping Pongs, which carry the melody; the Tune Booms, which make up the harmony section; and the Bass Booms, which are rhythm instruments.

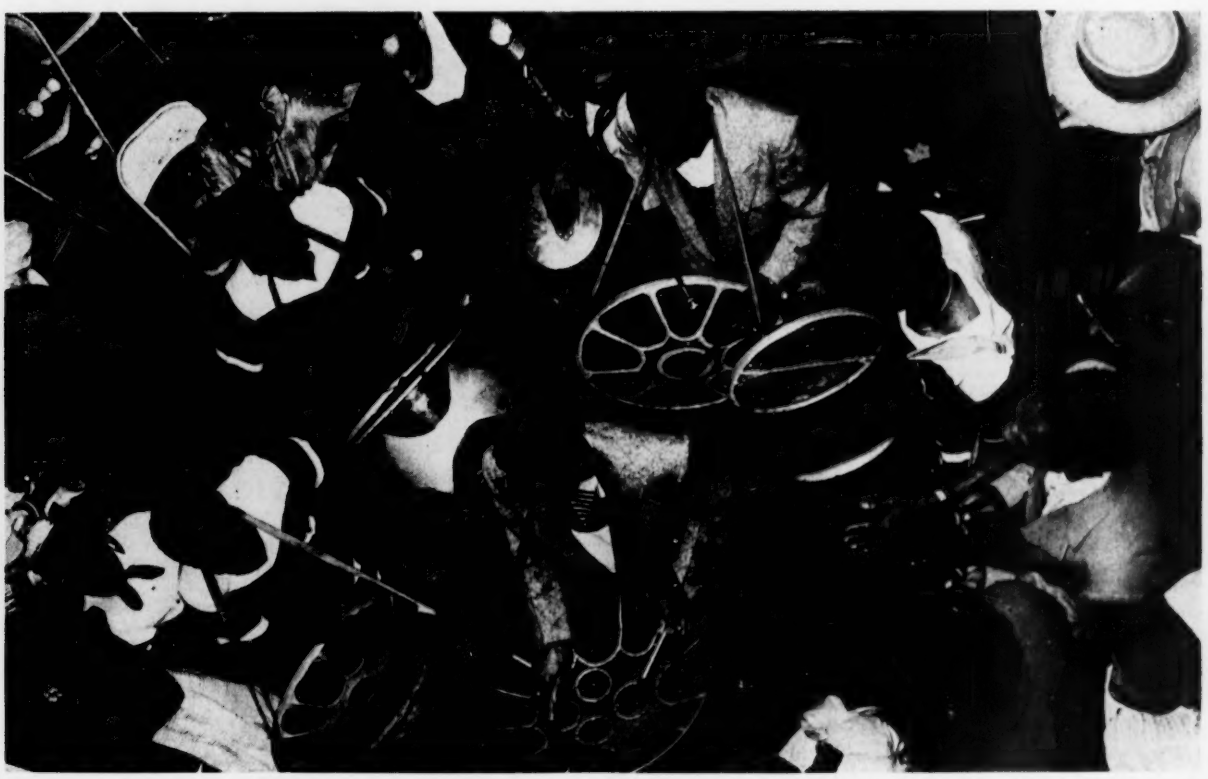
You learn also that it takes the ear of a gifted musician and the hand of a blacksmith to wring these changes in the mute oil barrel. If, for instance, a steel bandsman wants a new Ping Pong, he first cuts his barrel with a hacksaw about four inches from the bottom, which is to be the face of the drum. He heats the pan over a fire, and then pounds the face with a sledgehammer until it is smoothly concave, about two inches deep in the center. With white paint, he marks off thirty-two loops on the face, forming a petal-like scalloping around the edge, with larger loops in the center. These markings show where the separate notes will be.

Then he squats on the ground, and with a hammer and an awl cuts a shallow groove along the painted lines, separating each note from the other, so that there will be no blending. He carefully taps the underside of the drum, raising each note a little, until he gets the tone and pitch he wants. Every note, of course, must be made to harmonize with each other note, and each pan must harmonize with the other pans in the band.

In the early days of the pans' development, there was little thought of such precise tuning. The first pans had two notes, but after they had been refined to four, and then eight, the steel bandsmen became aware of the possibility of creating a new kind of music. They have thought of little but improving their pans ever since. Many of them feel that their new music will someday be popular the world over. Already there are bands in London and New York that play for an occasional dance or for engagements in cabarets.

There are many stories on John John Hill about how the pans started, but everyone agrees that they weren't heard until after World War II. The story most widely told is of a young man who was drumming on a cracker tin when its face was struck by a large rock. Attempting to smooth out the face, he began to tap it with a hammer. Its tone had become mellower. He tapped it in another place. A different note. Soon he found that the smashed cracker tin had five notes. He could play "Mary Had A Little Lamb." It sounded so good he went parading through the streets beating his drum. Everyone in the neighborhood promptly went foraging in the junkyards looking for cracker tins. Some came back with oil barrels, and it was soon found that, due to the quality of the steel, they had a superior tone. In the early days, steel bands used just about everything they could pick up in a junk heap, but today pans are always made from oil barrels.

Though some of the recent history of the steel bands is confused, the distant cultural origins appear plain enough. They are, according to ethnologists, the direct descendants of the voodoo drums.



Oil barrels turned into musical instruments have a soft dulcet tone that is sometimes compared to the tone of a xylophone or a Hawaiian guitar. But most people feel that oil barrel music is like no other music they have ever heard.

Voodoo drums were brought from the jungles of Africa in the late eighteenth century. It was a time of slavery on Trinidad, and the drums often accompanied singers who passed clandestine messages in their songs. This, incidentally, was the origin of the spontaneous rhymes of the calypso singers who today vie with one another in duels of lyrical improvisation. When authorities discovered that messages were being passed, they banned the voodoo drum from the island. For a time, Trinidadians resorted to rhythmic handclapping—a pale substitute—while they searched for something better.

That search, which was the search of a people with a marrow-deep love of rhythm and melody to find a means of expression they could afford, led eventually to the steel bands. On the way, however, Trinidadians created some startling musical innovations. There were the ashcan and bottle bands of the thirties, for instance, which used to march through the streets with the deafening clang and bang of a syncopated boiler factory. Even the musicians could hardly stand the noise, but it did provide rhythm for the dancing of Carnival revelers. To a Trinidadian, a Carnival without dancing would be, in the new vernacular growing up around the steel bands, "pan bust"—a dud.

Today, it is the steel bands that set the tempo of Trinidad's gaudy, pre-Lenten Carnival, said to be the gayest in the world. For two days, every steel band on the island leads everyone else on the island in a great dizzy whirl of dancing through the streets of Port of Spain. On Fat Tuesday night, as the hands of the clock brush twelve, there is a cry of "Last lap!" and you hear the thunder of a thousand pans being struck at once. That sound tells you to what heights of exuberance the musically irrepressible people of the East Caribbean have brought the stolid oil barrel.

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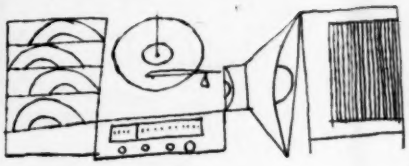


HI FI AND MUSIC

By EDWARD TATNALL CANBY

Glory of the Catalogue

FOOTNOTE to "Hi-Fi and Olives" (*Musical Courier*, April 1, 1954): The very first time I found myself near a well-stocked kitchen after writing about olive sizes and Fi-Fi designations I headed directly for the sundries shelf in search of a bottle of olives. It was there, and my curiosity was satisfied. On the label in capital letters it said "SELECT SIZE." The olives were—to put it even more euphemistically—slightly larger than small.

Footnote to "Musical Economics" (*Musical Courier*, March 1, 1954): David Oppenheim, Director of Masterworks for Columbia Records and a first-rate clarinetist on the side, writes me to take exception to one paragraph, in which I spoke of the "immense contribution of the small companies that have blossomed out since long-playing records appeared six years ago," and to my remark that in the paths of the less-standard repertory the large companies have followed rather than led. He wonders why I didn't mention that Columbia developed the LP record in the first place and points out that "it has always been Columbia's policy to release works of merit whether well known or not." He thinks that perhaps I suggested the contrary.

Most decidedly not by intention. The debt we owe to Columbia Records' dynamic imagination in launching the new type of record in 1948 is so enormous that, paradoxically, I just plain took it for granted. My apologies, though I've been an LP enthusiast from the very first day, and have said so many times elsewhere.

Moreover—now that we come to it—I will gladly bow towards the extraordinarily enlightened policy of Columbia, with respect to selections recorded as well as the complex aspects of engineering and distribution. Among the big companies I don't think it can be doubted that, since the War at least, Columbia has been a leader far more often than a follower. "Enlightened" is the best word for it—a policy that is both hard boiled in the business sense and, at the same time, wide-ranging, unafraid of new experiments, imaginative, a policy that seeks to educate the public rather than to follow slavishly its supposed desires.

However, in the special sense that I intended, I stick to my guns and say once more that the small companies' exploration into a vast area of hitherto unheard music is the present glory of the LP record catalogue, its most significant cultural feature, rather than the admittedly huge new proliferation of both the standard repertory works and their less known near-relatives. Moreover, I'd like to make it clear that it seems to me extremely important that we have these thousands of out-of-the-way works available on records, even though a great many of them are not of much musical value *per se*.

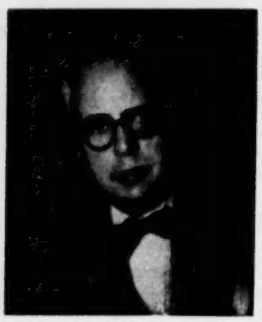
Why? Because they give us a musical perspective, a first-hand experience of the great background of our present heritage that has been painfully missing for too long. We seem to think—or we have thought until now—that our ears should not be contaminated with less than first-rate music, lest that indefinable thing called "taste" be injured. Far from it! One cannot develop a true understanding for music, past or present, without hearing great music in its context, the good with the bad; for out of the mediocre and the talented comes the great. One cannot understand the one without the other.

I maintain that though much of the small-company output is not of the sort that would be worth while for a concern like Columbia Records to fuss with, it yet has an importance that complements that of Columbia's own material. I certainly would not claim that there is some special virtue among small-record promoters. Moreover, their choice of what music to record is determined pretty much by the basic economics of the business. Their present forays into every corner of the musical world are the result of tough competition within that framework. The astonishing thing is that the vast quantity of music which they have resurrected actually sells, and presumably gets listened to—and it sells in relatively large volume, too. The significant thing is that music which, for much longer than any of us can remember, has been utterly unperformable, unwanted, consigned to oblivion, described in books perhaps, has now incredibly come back to life. Though many faults can be found in every aspect of this revival, its overall virtues are immeasurably important for our national musical life.

No, it is certainly not only the small companies who are broadening the recorded repertory. But, willy-nilly, my own feeling is that theirs is the most revolutionary, the most influential contribution, whether they know it or not—and they probably don't. Were the famed pioneers of the West enlightened and broadminded? Not many. They, too, were enterprising opportunists, individualists, hard-headed, perhaps a bit reckless, willing to work to get what they were after. They, too, were revolutionists who transformed this country, but they did it with their own good in mind. In music we are seeing (hearing) a similar vast change in our own lifetime, and its greatest impetus comes from those who merely follow their own excellent economic noses.

Not so with the larger companies. With them, the cushion of vast resources allows for a policy of what we might call deliberate enlightenment—opportunistic but in a far-sighted way, educational, even (if I may use the term in a complimentary sense) high-minded. One can be high-minded in such an organization to a rather extraordinary degree and get away with it economically—witness Columbia's remarkable new series of contemporary American music recordings. No small company could possibly afford such a public service to the cause of music. This is, in a way, the destined role of our large musical aggregations—they cannot escape this ethical responsibility, and they reap valuable prestige from it.

But I still think the phenomenon of the small record company is the most significant—because it "just happened," because it was fundamentally neither altruistic nor high-minded, but developed of its own necessity and through its own expanding opportunities. Musical economics!



THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

CARNEGIE HALL

Philadelphia Orchestra, Apr. 6, E—Eugene Ormandy devised an attractive program of contemporary music—every work written during this century. Guillaume Landré's Symphony No. 3 (first performance in New York) opened the evening. The work, written in 1950, is in one movement with five subdivisions, and is based on a single theme which first appears in the celli, and thereafter goes through many permutations and orchestral combinations. A threnody of moving emotional impact opens the work, followed by a reassuring *allegro* which, though written in ¾ time, has the characteristic of a march. A *scherzo* of Mendelssohnian lightness follows. Here the theme reappears in the celli again, ornamented by woodwind figurations. The dark mood of the opening part then reappears in a moving *molto lento;* a closing *poco allegro* recalls Prokofieff's Fifth Symphony. The second item was Bartok's Concerto for Orchestra. Here the magic of the Philadelphia sound made the re-hearing of a work which is now almost a classic in the symphonic repertoire an especially rewarding experience. Mr. Ormandy's reading was deeply moving in its emotional honesty, and exciting in its dramatic and rhythmic fervor.

Byron Janis was soloist in Rachmaninoff's Concerto No. 2 in C minor (Op. 18) for piano and orchestra. He gave a brilliant reading, which was virtuosic and highly musical. With the splendid assistance of Mr. Ormandy and the orchestra, his was a memorable reading of the popular concerto. H. W. L.

Eugene Ormandy . . . had his orchestra playing with its customary virtuosity and sumptuous tone. (Landré's Symphony) *. . . a serious, craftsmanlike, often moving work, and it bore up well on re-acquaintance. Mr. Janis indicated that his artistic capacities are growing, for his handling of the Rachmaninoff concerto had personality.* H. T., N. Y. TIMES

(Landré's Symphony) *The scoring showed color and sonority as well as scholarship; while solid at times, it was never opaque; the instrumental structure and the development of musical ideas from the opening basic theme were clearly revealed.* (Mr. Janis) *. . . notable technique and energy combined with laudable dynamic discretion.*
F. D. P., N. Y. HERALD-TRIBUNE

Boston Symphony, Apr. 7, E—Charles Munch, changing the original program, devoted two thirds of the evening to compositions by Hector Berlioz. He opened the bill with three orchestral excerpts from the "Damnation of Faust" (Op. 24)—the Minuet of the Will o' the Wisps, Ballet of the Sylphs, and the Rakoczy March—which he played with great temperament, if often too fast and sometimes not too accurately. He closed the program with a dramatic and emotionally appealing reading of the "Harold in Italy" Symphony (Op. 16). Joseph de Pasquale was the excellent viola soloist in the latter work.

Between the two works he offered Honegger's Symphony No. 1. This work, written for the 50th anniversary of the Boston Orchestra and premiered in 1930 in Boston by Serge Koussevitzky, is a strangely discrepant work. Next to strictly atonal passages are others of great lyric beauty and introspection. The epilogue of the last movement is a case in point, and the *Adagio.* It was good to hear this work again, which is a testimony to Honegger's greatness. The performance was convincing and tonally beautiful.
H. W. L.

. . . memorable performance of the "Harold" symphony—so beautiful, so perfectly paced, nuanced and integrated in a manner peculiarly native to Berlioz' style and spirit. (Honegger Symphony) *. . . The performance was a triumph so far as could be judged from a standpoint unsympathetic to the music, was one of extraordinary certainty and elan.* O. D., N. Y. TIMES

("Harold") *. . . a performance which was admirable in balance, tone and impeccable lucidity.* (Mr. de Pasquale) *. . . artistic playing, interpretatively sympathetic; laudably coordinated in its relation to the orchestral music and always lyric and appealing in tone.* F. D. P., N. Y. HERALD-TRIBUNE

Boston Symphony Orchestra, Munch conducting, Apr. 10, A—The Boston Symphony Orchestra, under the direction of Charles Munch, rounded out its New York season in a performance of Roussel's Symphony No. 3 in G minor and the Brahms Symphony No. 2 in D minor. Between these works Doriot Anthony was soloist in Ibert's Concerto for Flute and Orchestra.

The young Miss Anthony's reading of this work was full of gracious nuances, especially in the fragile second movement. Technically she was the master of her instrument; tonally she produced mellifluent sounds that

were always agreeable, often refreshing, but not brilliant in the climaxes.

The Roussel symphony is a lyrical work with a finely wrought texture. The tart first movement, the surpressed tension of the *Adagio*, the gay *Vivace*, and the rhythmic insistence of the last momevent—were all combined in a sparkling performance of a bright, if a trifle superficial, offering. In the Brahms symphony Mr. Munch tried to revivify it by emphasizing its contrasts to a most obvious degree. The result was something less than a monumental performance.

M. D. L.

(Ibert Concerto) . . . *the total impression was a rather pale one. This was partly due to the work itself. . . . Yet Miss Anthony, too, was partly responsible. One of the consequences of her gentle, expressive manner of playing is a certain lack of brilliance, and the two allegros of this concerto needed more dazzling virtuosity than she was able to provide.*

R. P., N. Y. TIMES

The musical impression was that all concerned had only half a mind available for the day's activities; the other half was somewhere outside in greener pastures . . . all afternoon the famous string section, though rich and impassioned beneath, had a rather wiry edge to its tone that frightened the lyricism right out of it. In matters of general proportion, however, the orchestra was recognizable as itself. (Miss Anthony) . . . *her approach was perfectly reasonable, considering the light, sparkling nature of the work.*

T. M. S., N. Y. HERALD-TRIBUNE

The National Orchestral Association, Apr. 12, E—The collaboration of the National Orchestral Association with the Colonial Little Symphony Society resulted in a program of unusual musical interest and high technical standards. The strings of both orchestras opened the program with Corelli's Concerto Grosso (Op. 6 No. 3), Leon Barzin conducting. The Colonial Little Symphony, Thomas Scherman conducting, gave a delightfully crisp and concise reading of Piston's Sinfonietta in E Minor. The major work, however, was an orchestral tour de force, Strauss' symphonic poem "Ein Heldenleben." For any major orchestra this work is a formidable assignment, and every section of the ensemble gets a formidable workout. This group, made up of postgraduate instrumentalists, so to speak, managed to cope with the assignment in almost professional manner. There were moments of ragged ensemble, false entrances, and muffed notes in the brass, but the fire and dash of enthusiasm and determination resulted in an hour of solid music-making during which the listener's attention did not wander for a moment. W. L. F.

The playing of Mr. Piston's Sinfonietta was on a superior professional level, in tone, finish and balance; it also revealed spirit and musical understanding. ("Ein Heldenleben") *The general standard of its performance yesterday was admirable, and the animating spirit and expressive understanding of the interpretation, both in its imposing climaxes and its intimate measures, gave a noteworthy close to the Association's season.*

F. D. P., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Apr. 15, E—The Thursday evening concert of the Philharmonic Symphony featured inspiring performances of Bach's Suite No. 3 in D Major, Vaughan-Williams' Fantasia on a Theme of Thomas Tallis, and the raucous Prokofieff Symphony No. 5 (Op. 100). Dimitri Mitropoulos conducted with his usual firmness and vigor. The contrasting atmospheres of the Bach Suite and the contemporary Vaughan-Williams Fantasia were remarkably drawn—the first disclosing authentic Baroque styling, and the second pungent archaism in modern dress. The Prokofieff symphony afforded as many contrasts, but contrasts rather of moods, dynamics, and exotic tone colors. The entire program reflected the superb musicianship and technical ability of both the Philharmonic and Conductor Mitropoulos. W. L. F.

Mr. Mitropoulos gave a brilliant and exciting performance of magnificent music and no one will accuse him of incapacity to examine a score and come to a singularly gifted musician's conclusion about it. O. D., N. Y. TIMES

(Vaughan-Williams' "Fantasia") *The tone quality of the Philharmonic strings was treasurable, and the interpretation was devoted and convincing.* (Prokofieff Symphony) . . . *the performance revealed emotional nuances as well as more general expressive contrasts.*

F. D. P., N. Y. HERALD-TRIBUNE

TOWN HALL

Marion Zarzeczna, pianist, Apr. 4, A—Technically, Marion Zarzecna is an extraordinarily equipped pianist. But, unfortunately, her weighty program did not show her off to best advantage. Opening with a Bach Prelude and Fugue, she then turned to Beethoven's Sonata in E minor (Op. 90). She caught the impetus and spirit of the work immediately. Brahms' Sonata in F minor (Op. 5), however, proved to be on too large a scale for Miss Zarzeczna's talent. This work has the proportions of a concerto, and the young pianist handled it with amazing technical surety, but that was the extent of her interpretation. She did not suggest the monumental sweep of the piece.

The program also included the first New York performance of Tadeusz Kassern's Sonata Brevis, a neatly constructed piece in a conservatively modern frame. Short selections by Vauclain, Leschetizky, Paganini-Liszt, and Chopin ended the pianist's impressive debut recital. M. D. L.

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Miss Zarzeczna can play very fast and very accurately, and in many respects her technique is exceptional. But she can't yet produce large sounds without their sounding hard and driven. If her playing had been more relaxed, as it was in the Paganini-Liszt Etude, the occasion would have been happier, for Miss Zarzeczna has gifts of understanding and temperament. R. P., N. Y. TIMES

Although she gets a genuine, clear ring out of the piano, at present she treats each work as a series of short episodes and continuity suffers. Occasionally, a touch of color and a sensitive shading promise well for whole pieces in the future.
T. M. S., N. Y. HERALD-TRIBUNE

Viliam Simek, violinist, Apr. 4, E—Assisted by Fritz Kramer, Viliam Simek played a program of compositions by Bruch, Beethoven, Brahms, Suk, Dvonch, Hubay, Novacek, and Wieniawski. It was evident at the start that Mr. Simek felt his music very intensely. One could not agree with all that he did, but at least the artist had a musical point of view that he presented in no uncertain terms. As to technique, Mr. Simek just misses the virtuoso bracket. On the other hand, his intonation, while expressive, is often quite disagreeable. Yet he is a musician of warmth and understanding, as evidenced in the Beethoven Romance in F (Op. 50). This all came through despite a disconcerting lack of coordination between the violinist and the accompanist throughout the evening. M. D. L.

Mr. Simek has the instincts of a virtuoso but not all of the equipment. He tried for a big line and for interpretations with considerable sweep. His tone, though, sounded rather thin, and was not always true to pitch. Technically, too, he had some trouble in involved passages.
H. C. S., N. Y. TIMES

Although Mr. Simek is not a virtuoso technician, his equipment is more than adequate for the recital stage and has obviously been solidified by sincere thought and public experience. There are, however, severe limitations in his playing that seem to stem . . . from a certain expressive tightness and . . . an attempt to do away with musical pulse.
L. T., N. Y. HERALD-TRIBUNE

Augusta Scheiber, pianist, Apr. 5, E—After three years of absence from the recital scene, Augusta Scheiber made a commendable return in a program of Schubert, Schumann, and Beethoven. The Schubert selections—Allegro Moderato in E Major, and Sonata in G Major (Op. 78)—revealed immaculately clean performance and thorough understanding of the Classic style. Equally precise was the artist's delivery of Schumann's "Scenes from Childhood" (Op. 15). Here a certain warmth and intimacy in keeping with the Schumann spirit pervaded the music. The Diabelli Variations (Op. 120) by Beethoven made up the second half of the program. Augusta Scheiber not only met the demands of the variations with assured control, but managed to make each one peculiarly distinct and meaningful. Otherwise the entire 33 might have become a little more than tedious. The pianist's control, power, and precision are truly admirable.
W. L. F.

As an interpreter, the pianist proved matter-of-fact, accurate, and in general adhered to the composer's instructions. J. B., N. Y. TIMES

Throughout the entire recital, she showed herself to be an intensely intelligent musician, poetically inclined, and possessed of a technique that is exquisitely adjusted to chamber-type expression . . . the pianist's predisposition toward intimate, poetic utterance is something of a handicap when it comes to Beethoven.
L. T., N. Y. HERALD-TRIBUNE

Regina Price, soprano, Apr. 7, E—A very young, pretty girl with a pretty voice offered a varied program which held much charm and some moments of really lovely singing. Miss Price appeared slightly weighed down by the responsibility of a major debut and was not her blithe, spontaneous self until the second half of her concert. Musically she handled the opening airs of Handel and the Vivaldi group well, and warmed into more emotional intensity with the Schumann lieder. The seldom-heard songs of Tchaikovsky were greeted with audience approval, and in these, as in everything she sang, her diction was superb. There was throughout the evening some evidence of strain, but as we have heard Miss Price sing radiantly on other less exacting occasions, this was possibly due to some temporary inhibition. The light songs in the final group (Stravinsky, Pierné, Kjerulf) were excellently interpreted. The soprano made a little gem of Lehmann's hackneyed "If No One Ever Marries Me," and her added numbers in her true coloratura realm were delightful. Leo Taubman played understanding accompaniments.
M. C.

Miss Price is a soprano with a pretty voice that has not been trained as well as it should have been . . . a method of tone emission that has virtually no variety or shading. There were sensitive moments in Miss Price's interpretations, but she found it unable to overcome the initial handicap. H. C. S., N. Y. TIMES

. . . gentle, pure tones that fell quite pleasantly on the ear . . . the young singer may some day surprise us all. At present, assuming that last night's debut is a fair sample, her voice is compressed into a single, unchanging dimension and comes out with such effort that it cannot get around musical amenities, and one piece is treated much like the next.
T. M. S., N. Y. HERALD-TRIBUNE

Felice Takakjian, pianist, Apr. 10, E—In a program of unusually pleasurable length and interest, Miss Felice Takakjian presented Bach's Chromatic Fantasy and Fugue; Brahms' Ballade (Op. 10, No. 1), Intermezzos (Op. 119, Nos. 2 & 3), and Rhapsody (Op. 119,

No. 4); the Concerto No. 9 for Piano and Strings, by Alan Hovhaness; and Liszt's B minor Sonata. Throughout the evening the artist exhibited excellent musicianship, adequate control, and admirable taste. Technically she was not as polished as she is capable of being. Her right hand seemed to weaken in the bravura passages which Brahms and Liszt imposed. On the other hand, she is capable of coloring her interpretations with personable warmth and charm, and this quality is as necessary for successful performance as almost any other. A highpoint of the recital was the short suite-like Hovhaness Concerto. Thoroughly engaging in its poignant tone clusters and modal architecture, it affords an excellent amalgamation of string and piano timbres. The composer conducted the ensemble. W. L. F.

A novelty in the piano recital that Felice Takakjian gave . . . was the first performance of Alan Hovhaness' Concerto No. 9 for Piano and Strings. (Hovhaness Concerto) . . . *characteristically exotic, full of unusual rhythmic and harmonic patterns based on a near-East vocabulary.* (Miss Takakjian) . . . *The outstanding impression her playing gave was of uncontrolled energy . . . despite some inaccurate work in the Liszt Sonata, the interpretation was redeemed by a large degree of musical excitement and belief.*
H. C. S., N. Y. TIMES

(Hovhaness Concerto) . . . *a slight opus that did not seem to contain the sumptuous tonal or compelling rhythmic ideas that one has come to expect from this gifted composer.* (Miss Takakjian) . . . *considerable musical assets as a pianist among which are a fine sense of dramatic tension and form in the heroic mold. . . . On the negative side she has a lack of finger strength and fluency that blurs the details.* P. G-H., N. Y. HERALD-TRIBUNE

Stuttgart Chamber Orchestra

Stuttgart Chamber Orchestra, Apr. 11, A—After the great success of their first appearance, sponsored by the N. Y. Concert Society earlier in the season, this distinguished group of 15 string players returned to play, a day before their return to Europe, a second concert for their numerous admirers. Opening with the Chaconne from the opera "Paris and Helena" by Glück, they played Pergolesi's Concertino in F minor, a gracious and eminently worthwhile period piece, faithfully arranged by Sam Franko. Beethoven's Great Fugue in B-flat Major (Op. 133) in a lucid interpretation closed the first part of the program.

After intermission came the most perfect playing, with Mozart's delightful Divertimento in D Major (K. 136), which was projected with delectable lightness, transparency, and musicianship, and the "Eine kleine Nachtmusik" (K. 525). Karl Muenchinger, a most sensitive conductor and founder of this group, acknowledged the insistent applause by offering three encores to the enchanted audience. H. W. L.

The most colorful, poetic and subtle reading was that granted the infrequently heard Divertimento in D (K. 136) *by Mozart. . . . Less successfully put forth than the other offerings was the Great Fugue of Beethoven. The extremely exacting music was too straightforwardly conceived by the ensemble, and much of it was strident and impure in sound.*
N. S., N. Y. TIMES

Marjorie Schloss, soprano, Apr. 11, 5:30—A warm, luminous voice and an expressive sense of lieder style distinguishes the singing of Marjorie Schloss. She also possesses assets of clear diction and a fine stage appearance, which made this an altogether superior song recital. The first group of seldom-heard Robert Franz songs set the pace. The soprano offered "Blauer Sommer," "Wenn," "Welser Jasmin," and "Stiller Gang" by Richard Strauss, and continued with melodious Respighi numbers—the "Abbandono," "Novicata," "E se un giorno tornasse," and "In alto mare." David Diamond, Paul Nordoff, Benjamin Britten, and Louie White contributed to the excellent English group. At the piano, Jonathan Brice played as spendid accompaniments as one can ever hope to hear. M. C.

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Her voice, of ample dimensions, was attractively colored. She sang with dignity, and her interpretations were sensitive and musical. Technically she was somewhat stiff. . . . This lack of complete freedom was responsible for the feeling of strain, and the loss of focus, in the upper register. If Miss Schloss can free her voice, she should develop into a fine concert singer. H. C. S., N. Y. TIMES

The quality of music was high, and the subjects were varied. One felt, however, that the artist was not fully convinced of the sentiments she was called upon to project. . . . Tonally, the singing was almost uniformly handsome. But there was seldom the adroitly placed emphasis, the well-modelled phrasing, the iota of hesitation or forward thrust that would have brought it fully to life.
L. T., N. Y. HERALD-TRIBUNE

The Concert Choir, Apr. 11, E—Under the discerning direction of Margaret Hillis, the Concert Choir and Orchestra ended its current season with the first American performance of Jean-Phillipe Rameau's lyric tragedy "Hippolyte et Aricie," first produced in 1933. The opera featured Mariquita Moll as Phèdre, Helen George as Aricie, John McCollum as Hippolyte, and Richard Torigi as Thesée. Other leading roles were sung by Diane Griffith, Suzanne der Derian, and Jeanette Scovotti.

Although given a performance which was not perfect, the masterly score came through. The music of Queen Phèdre's lust and jealousy, Thesée's torment of suspicion, Pluto's ravings, the ordeals of Hippolyte, and a variety of scenes depicting hunting, religious festivities, woodland nymphs—all revealed the genius of Rameau.

Miss Hillis, although her steady conducting was distinguished by choice tempi which were defined by a vigorous beat, kept the music on the boisterous side and did not realize all of the opera's tender moments. The chorus itself was in expert form. Of the singers, Miss Moll was the most successful. Her dramatic voice created the role with grandeur. Miss George's voice was pleasing. M. D. L.

. . . lighter scenes came off second best last night. Margaret Hillis . . . conducted on the whole, with more vigor than sensitivity. . . . The prevailing high tension, too, worked against the soloists . . . because they were obliged to sing nearly always too loudly. R. P., N. Y. TIMES

. . . the entire output of the composer's era beckons toward a vocal eloquence and ensemble refinement that was not on the occasion forthcoming . . . If, last night, they stumbled from the high level of musicianship that they themselves have created, it was at least in the performance of a score that no amount of inspiration could send sailing.
J. S. H., N. Y. HERALD-TRIBUNE

Gordon Manley, pianist, Apr. 13, E—Mr. Manley's fingers as a rule are well under control. Occasional technical slips are easily overlooked when the interpretation as a whole has style and insight. His playing of Vivaldi's Concerto Grosso in D minor was a laudable effort, technically adroit, and musically intelligent. The most disappointing was his rendition of Mozart's Sonata in A Major (K. 331), which he played not only too heavily but without the necessary understanding. The tempi, especially, were incorrect. Two pieces by Charles Ives—of which the first, "The Anti-Abolitionist Riots," was provocative in its harmonic and rhythmical intricacies, while "Some Southpaw Pitching" was a rather innocuous composition—were played with aplomb and technical facility. Debussy's "Pour le Piano" closed the first program half. Schubert's "Wanderer" Fantasie (Op. 15) closed the official bill. There were moments of beauty in Mr. Manley's delineation. But, he did not succeed throughout in holding the listener's interest. H. W. L.

The recital was an uneven performance by a young artist with good fingers and great talent who still has much to learn. J. B., N. Y. TIMES

. . . while an occasional detail missed full clarity, the structure, proportions and balance of what he performed were well revealed. His interpretations were both objective and orthodox, but he sometimes did not reveal distinctions of style and atmosphere in his diversified list.
F. D. P., N. Y. HERALD-TRIBUNE

Virgilio Pade Dueno, pianist, Apr. 14, E—In a program devoted to sonatas of Beethoven and Prokofieff, and Chopin etudes (Op. 25), Virgilio Pade Dueno made a rather insipid impression. His Mozartian approach to the Beethoven, Op. 26, was incongruous. The variation movement was presented with the least possible contrast, the funeral march was taken at much too glib a pace, and the closing Allegro lacked brilliance. Technically Mr. Dueno improved in the Prokofieff (No. 6, Op. 82), but his lack of vigor remained. The Chopin offering was the most successful; this was his milieu. M. D. L.

Mr. Dueno over-reached himself with such a program. His talent, a modest one at best, was revealed in delicate vignettes like the A flat Etude . . . the Prokofieff Sonata . . . was lacking in the driving, rhythmic force and the pianistic flair needed to realize the musical message. Nor did the Beethoven Sonata reveal any particular temperament or imagination.
H. C. S., N. Y. TIMES

. . . a young performer of considerable training and—seemingly little musicality . . . Chopin's Etudes were far the best technically and expressively. . . . Lack of temperament, lack of poise, lack of volume and vitality bestow a slumbrous quality to all of Mr. Dueno's interpretations.
P. G-H., N. Y. HERALD-TRIBUNE

Byron Janis, piano soloist with the Philadelphia Orchestra in Rachmaninoff's Concerto No. 2—"brilliant reading . . . virtuosic and highly musical." (See p. 12.)

CARL FISCHER HALL

David Tudor, pianist, Apr. 14, E—John Cage, Earle Brown, and Christian Wolff were the composers represented on this program of avant garde piano music played by David Tudor. The evening began with the premiere of "4′ 33″" by Cage. This consisted of 4 minutes and 33 seconds of silence, interrupted by an occasional lifting of the keyboard cover of the piano. The audience's reception of this was as quiet as the piece itself. The numbers which followed—Cage's "Music of Changes," Brown's "25 Pages," and Wolff's "For Piano II"—were considerably more noisy, but hardly more interesting than the first composition. A small but avid audience greeted all this music with gusto, and Mr. Tudor played with ardor. W. C. H.

. . . an evening of singularly graceless and uninspired music . . . hollow, sham, pretentious Greenwich Village exhibitionism. Oddly, it is less easy to fool a naïve audience with such things than a sophisticated audience that does not know very much about the structure of music; an audience, that is, more adept at intermission chatter than at working counterpoint. J. B., N. Y. TIMES

The elements of music, commonly defined as rhythm, harmony, and melody are here so fragmented, transformed, or totally negated that one is finally reduced to the condition . . . of listening to mere sounds, a high percentage of which are strident, percussive, and brutal.

L. T., N. Y. HERALD-TRIBUNE

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clever in comedy relief, seldom heard, and generally known solely for a few choice arias.

Briefly stated, the story centers about Ninetta, a young serving maid, falsely accused of theft, who, prosecuted by a rejected suitor, the village mayor, is sentenced to death. The culprit, a thieving magpie, is timely discovered, however, and all ends happily when the girl and her lover, Gianetto, are reunited, receive the parents' blessing, and join the ensemble in a blissful finale.

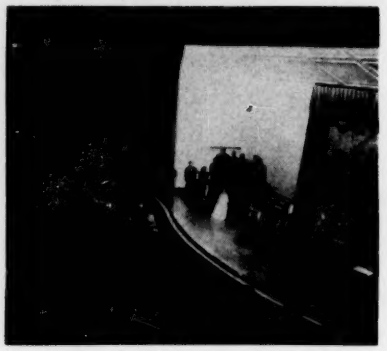
In the Ninetta role, Laurel Hurley sang with exquisite precision and a clarity that brightened the fioriture passages. Young Charles Anthony disclosed a voice of pure tenor timbre; his expressiveness seemed intuitive, and his characterization of Gianetto had a real stage flair. Lee Cass as the farmer, with Ruth Kobart, his stately handsome wife; Laurence Alvary, the sly Isacco; Thomas LoMonaco, the deep-toned jailor, sang with above-average excellence of tone and diction. Paul Ukena, as Ninetta's father, and Jean Schneck, a sprightly Pippo, were admirable additions to the cast. And for extra enjoyment there was Salvatore Baccaloni singing the Podesta with his noted sense of timing, his command of song and character delineation, and matchless enunciation. He was the actual thief as he literally stole scene after scene to the delight of audience and performers.

For the romantics this was lyrical music. The lovely "Di piacer mi baza il cor," the "Vieni fra queste braccia," and "Qui sul mio cor" were melodically and harmonically alluring. The concerted numbers for duo, trio, or ensemble, with novel patterns of tone weaving, and the rapid "patter" songs with a folk-tune flavor sustained a high standard of interest. From the overture to the finale the opera was tightly constructed and colorfully scored. If occasionally the orchestra overpowered the voices, it did not seem a flaw, but rather a valid effect. Spirited, gay, charming, the presentation of this older music was a valuable contribution to the concert season.

M. C.

"The Witch of Endor" and **"Dido and Aeneas,"** Town Hall, Apr. 12, E—There is no doubt that the American Chamber Opera Society is the leading group of its kind on the musical scene. An assemblage of distinguished talents combined with perfect unity and balance usually result in the kind of superior performances that the Society presents. The third and final appearance of the group for this season witnessed Purcell's "The Witch of Endor," and his masterpiece "Dido and Aeneas."

The former work is very short, but it nevertheless afforded Lucine Amara the opportunity to do some beautiful singing. Miss Amara, leading the younger generation of singers at the Metropolitan, has a large, velvety soprano of unusual opulence. With the development of her histrionic powers, one looks forward to the emergence of a great artist.



The American Chamber Opera Society performance of Purcell's Dido and Aeneas*—". . . an evening of memorable artistry."*

The aura of Jennie Tourel was enough to assure the "Dido and Aeneas" of success. The sincerity of her lament, "When I am laid in earth," was a moving experience. Extremely refreshing was Sarah Fleming's Belinda, which was sung with good style and excellent control. Gloria Lane's interpretation of the Sorceress was most effective. Her production is pure, and the voice quality rich. Occasionally James McCracken forced his lyric tenor, but generally his voice was well-focused and his portrayal of Aeneas convincing. The remaining soloists, including Charles Anthony, Rosemary Carlos, and Susan der Derian, were quite satisfactory.

In this semistaged production, Arnold U. Gamson conducted with loving care. The performance owed most of its precision, spirit, and elevated communication to him. Once again the superbly trained Concert Choir of Margaret Hillis joined to complete an evening of memorable artistry.

M. D. L.

CARNEGIE RECITAL HALL

Charlotte Sande, pianist, Apr. 4, E—In her New York debut, Miss Charlotte Sande displayed excellent training and thorough preparation. The program listed Bach's C Minor Partita, Schumann's Symphonic Etudes, two Chopin works, and two Brahms selections, Debussy's "La Puerta del Vino," and three preludes by Abram Chasins. A talented artist, Miss Sande delivered her program with able technique and choice taste. Her powerful execution of Schumann is exciting, and the softness and clarity of the Debussy number displayed the broad range of her interpretative ability. The longer works lacked some degree of personal conviction, but the over-all effect was most promising. We shall eagerly await her future appearances. W. L. F.

Her playing had some of the want of assurance, which showed she had not fully emerged from the chrysallis of studenthood. But it was always agreeable to hear, for Miss Sande has musicality and tonal sensibility, and she plays as if her selections meant something to her personally.

R. P., N. Y. TIMES

. . . a promising pianist, in spite of an uneven technique . . . she already has musical personality and a sense of style. Her fingers are facile . . . for the heightened emotional content of Chopin's G minor Ballade, the pianist summoned just the right colors and sketched the soaring line with feeling.

A. M. B., N. Y. HERALD-TRIBUNE

Contemporary Swiss Music, Apr. 12, E—The Swiss Music Library (Marguerite Staehelin, director) presented an evening of contemporary Swiss music with the renowned Swiss contralto Elsa Cavelti the featured artist in Frank Martin's Six Monologues from "Jedermann" for voice and piano. Assisted by Artur Balsam, the artist gave authoritative interpretations of these difficult and heavy philosophical chants. The entire program was more a presentation of samples of music written today in Switzerland than an exhibition of its most distinguished products. Honegger was represented with his early Rhapsody for two flutes, clarinet, and piano; Willy Burkhard with his Serenade for eight solo instruments; Robert Oboussier with his overlong Fantasie for piano; and Franz Tischhauser with Cassation for nine instruments. All these works, with the exception of the Honegger, were American premieres. Executants were Anabel Hulme (flute), Josef Marx (oboe), David Glazer (clarinet), Bernard Garfield (bassoon), Tony Miranda (horn), Theodore Weis (trumpet), Janet Putnam (harp), Eugene Bergen (violin), Sydney Beck (viola), Irene Kennedy (cello), Reuben Jamitz (double-bass), Blanche Winogron (piano), and Artur Balsam playing the Oboussier Fantasy with great skill and musicality.

H. W. L.

(Six Monologues) . . . *the only heavy work of the evening. The others were relatively pleasant and light, with passages of some of them skirting, if not stepping right over into the banal. . . . The three pieces that featured woodwinds had the most charm.*

R. P., N. Y. TIMES

Willy Burkhard's "Serenade" . . . and Frank Martin's "Six Monologues" . . . were works of some distinction. ("Cassation") . . . *cheerful, unpretentious music well built too.*

P. G-H., N. Y. HERALD-TRIBUNE

BRANDER MATTHEWS THEATER

"The Beggar's Opera," Apr. 6, E—On the Bicentennial program of New York's great University was the revival of John Gay's masterwork, which had its first showing in our town in the season of 1773-74. In those far-off

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days it had become the vogue for gentlefolk of high fashion to wax enthusiastic over the woes and tragedies of the stage, and no "opera" had a more vociferous success than this opus portraying the happenings in the lives and deaths of the gangsters and molls of 18th-century variety.

One hesitates to call the Columbia Opera production a revival, so authentic it appeared in design, so earthy and human in appeal. The old ballads, harmonized and orchestrated by Manfred Bukafzer, lost nothing of their period value, and acquired textures that fell pleasantly on ears tuned to modernity. The book, revised by Felix Brentano, who also devised the splendid staging, was as satirical and pointed as when it first startled merrie old England. The whole production, a work of imaginative skill, adds another top credit to the Columbia Opera projects, which have always been vital, informative, and authentic.

The Beggar's Opera—". . . *a work of imaginative skill." From left: Stand-in for Walter Farrell (MacHeath), Anna Palen (Polly), Leonard Ceeley (Lockit), and Patricia Bybell (Lucy).*

I wish it were possible to applaud the cast individually. They were superb in action, singing in ensemble and solo with vocal aplomb that indicated they had been carefully chosen and schooled. Above all, they had intelligence, handling the bawdy situations and parodied verse with wit and generous good humor. There should also be especial credit awarded to Herbert Senn for his picturesque stage sets. Willard Rhodes conducted with assured command. The cast: MacHeath, Walter Farrell; Mr. Peachum, Bern Hoffman; Polly Peachum, Anne Polen; Lockit, Leonard Ceeley; Lucy, Patricia Bybell; Mrs. Trapes, Charlotte Jones; Mrs. Peachum, Alice Tobin Branagan; Jailor, Murat Somay —plus an array of talented, youthful artists whom we cheerfully expect to see and hear in lead roles one day soon.

To sum up, the spirit, style, ingenuity, and integrity of "The Beggar's Opera" was a high peak of achievement for the entire group, teachers, coaches, musicians, and artists. M. C.

NEW YORK CITY CENTER

"Show Boat," Apr. 8, E—The relaunched "Show Boat" came to a satisfactory landing in the New York opera group's handling of the famous vessel and its travelling stage. The hauntingly beautiful tunes were sung with a soaring, youthful quality, and the characterizations, far from being "dated," were alive and interesting, perhaps as vigorous and appealing as in the long Broadway run which commenced in 1927. The Jerome Kern music has, in its relatively short lifetime, acquired an unfading popularity among the best and most delightful musical Americana. The characters have retained their pleasant folksy projection. The entire production, as staged simply and cleverly by William Hammerstein and his co-workers, and expertly and musically directed by Julius Rudel, offered an evening of melodic lyric-drama exceptionally worth while.

Each of the lengthy cast deserves honorable mention, which space does not permit. In principal roles were Stanley Carlson (Captain Andy), Marjorie Gateson (Parthy), Laurel Hurley (Magnolia), Robert Rounseville (Ravenal), Helena Bliss (Julie), Robert Gallagher (Steve), Lucretia West (Queenie), Bill Smith (Joe), with a fine supporting cast including Jack Albertson, Diana Drake, Arthur Newman, Charles Kuestner, Milton Lyon, Sarah Ford, Michael Pollock, Leon Lishner, Walter P. Brown, Sarah Floyd, Gloria Wynder, and Adele Newton. Michael Shurtleff was assistant production manager. M. C.

"Falstaff," Apr. 15, E—Rarely has a composer's career closed with his most refined and perfect achievement. Verdi is an exception. "Falstaff" remains a summit of musico-dramatic comic opera, and its attraction seems to grow with every hearing. Lucidity of scoring, imaginativeness of melodic invention, artfulness of contrapuntal ensemble writing, and a never-failing sense of theatrical effectiveness distinguish this work to such a degree that even among the giants of operatic masterpieces it holds an exalted position. It is a difficult work to produce, requiring lively and expert ensemble spirit, and the fine hand of a musical and stage director sensitive to its charms. The N. Y. City Opera was lucky in both instances.

Joseph Rosenstock conducted with great sensibility, a bit fast in his choice of tempi, but always alert and flexible, and an excellent accompanist to his gifted singers. Dr. Otto Erhardt, the stage director, was the star of the evening. In the colorful, if too toy-like settings of John Boyt, he moved his cast with extraordinary ease and dramatic consciousness. His stage arrangements were perfect comments on the score. Every nuance found its projection in gesture or movement on stage.

The singers did themselves proud. Singing the eminently usable new English translation by Chester Kallman, they again proved that opera,

Falstaff—*"The singers did themselves proud." Walter Cassell (left) as Ford, and Richard Wentworth in the title role.*

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especially comic opera, should always be sung in the native language of the country where it is given, if important points of action and dialogue are to come across.

Richard Wentworth struggled victoriously with the enormous demands of the title role. More experience will assure this gifted artist complete command of his assignment. Excellent was Walter Cassel as Ford; his aria was delivered with vocal beauty and expressive drama. Jon Crain as Fenton, the amoroso, exhibited a fine lyric tenor. As the three comedians—Dr. Cajus, Bardolph, and Pistol—Messrs. Pollock, Velluci, and Treigle added to the merriment. On the distaff side, Phyllis Curtin as Alice Ford led the ensembles with her ingratiating voice. The variety of roles she is able to encompass is amazing. After her successful "Salome" (Strauss) comes this ethereal lyric role, sung with almost instrumental lightness. Rosemary Kahlman as Mrs. Page, the sweet voice of Madelaine Chambers as Nanetta, and the earthy contralto of Margery Mayer completed the attractive ensemble. The performance was a triumph for the very active ensemble of the N. Y. City Opera, its enterprising administration, and the genius of Verdi.

H. W. L.

KAUFMANN AUDITORIUM

Beveridge Webster, pianist, Apr. 6, E—The featured work on Beveridge Webster's formidable program was the first New York performance of William Schuman's "Voyage," a cycle of five piano pieces. The cleverly constructed work is an expression of compassion and tenderness. "Anticipation," which opens the suite, is lyrical and simple, and has a middle section of gripping intensity. "Caprice" is bright and snappy with a good deal of rhythmic inventiveness. "Realization" consists of harmonic clusters contrasted with an unaccompanied motif of singular plaintiveness. The fourth piece, "Decision," is rhythmically nervous and vehement. The final piece, "Retrospection," is fragmentary and serves well as an apostrophic projection of vague memories.

The remainder of the program included Brahms' Variations on a Theme by Robert Schumann, Ravel's "Gaspard de la Nuit," and Schubert's Sonata in A (posthumous). Despite remarkable technique and expressive playing, the Ravel lacked a measure of magic that is peculiarly essential to it. To play "Scarbo" well, as Mr. Webster did, results in a brilliant tour de force, but to play "Ondine" the same way does not. The latter must be luminous and coruscating. However, there was much beautiful playing in the Brahms and Schubert—all of which marked the recital for virtuosity and sensitivity, if not for greatness.

M. D. L.

. . . it was an evening of superior playing, for each selection was as carefully projected as an architectural role as it was lovingly worked out in detail. Perhaps a little less tenseness would have allowed for more poetry in the Brahms and the Schubert, but these works, nevertheless, were often beautiful and there are few pianists who can play Ravel's Scarbo with such virtuosity.

R. P., N. Y. TIMES

Suzanne Bloch, lutenist, Apr. 11, E—Miss Bloch, assisted by Sarah Fleming (soprano), Claire Holmes (alto), Russell Oberlin (tenor), Richard Chapline (bass), and Paul Smith (player of the recorder), once again showed us her talents upon the lute, recorder, and virginal. The varied program ranged from a lute song of the 13th century through recorder duets of the early 17th. The singing of the quartet was of the highest order, in spite of wasted efforts on a long dull piece by Jannequin. Aside from this instance, the evening demonstrated careful planning. Miss Bloch, though far from a virtuoso player of the lute, is to be congratulated for the spirit she injects into her performances; it is for this reason that all her concerts are a success.

W. C. H.

Bach Aria Group Announces N. Y. Plans for 1954-55

The Bach Aria Group (William H. Scheide, director) will present a series of four concerts at Town Hall next season on Wednesday evenings—Dec. 1, 1954; Jan. 19, Feb. 16, and Apr. 13, 1955.

All the members of the Bach Aria Group will take part in this series. Eileen Farrell, soprano; Jan Peerce, tenor; Julius Baker, flutist; Robert Bloom, oboist; Bernard Greenhouse, 'cellist; Erich Itor Kahn, pianist; and Maurice Wilk, violinist, will participate in every program. Carol Smith, alto, and Norman Farrow, bass-baritone, will be heard in three of the four programs.

Elena Nikolaidi, contralto, and William Warfield, bass-baritone, will appear as guest artists, Mr. Warfield on Jan. 19, and Miss Nikolaidi on Feb. 16. Frank Brieff will again conduct the orchestra and chorus.

Heitor Villa-Lobos and Aldo Parisot in friendly conference. The Brazilian composer holds the score of his new concerto for cello and orchestra, especially commissioned by Parisot, and exclusively his, which will have a first New York performance on Feb. 5, 1955 with the N. Y. Philharmonic-Symphony in Carnegie Hall.

Mitropoulos Invites Cantelli To Conduct Philharmonic Next Season

At the request of its Musical Director, Dimitri Mitropoulos, the Philharmonic-Symphony Society of New York has signed an agreement with Guido Cantelli extending his period as Guest Conductor with the orchestra during the 1954-55 season. Maestro Cantelli has accepted the prolonged engagement with profound gratitude for the confidence shown in him by the Society and its Musical Director, and stated that he will give unstintingly of his best and most earnest efforts to further, together with his eminent colleagues (Dimitri Mitropoulos, Bruno Walter and George Szell), the aims of the Society in giving to its audiences the best in music from both the classical and contemporary repertoires.

In addition to sharing the podium with Maestro Mitropoulos during the five-week tour to the Pacific Coast and Northwest scheduled in April and May by the Philharmonic-Symphony at the close of its 1954-55 season, Guido Cantelli will conduct four weeks during January and February, 1955, and will return to the orchestra again for four weeks in March. During the first week in February he will conduct the Verdi Requiem with Herva Nelli, Claramae Turner, Richard Tucker and Jerome Hines as soloists, and the Westminster Choir.

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"Met" Announces Plans For Next Season's Repertory

The 1954-55 season at the Metropolitan Opera will open on Monday, Nov. 8, 1954, and will again run for 22 weeks, closing on Apr. 10, 1955. Once again operas will be presented in Italian, French, German, and English.

Two new productions are scheduled, the first one Umberto Giordano's *Andrea Chénier*, which has not been heard at the Metropolitan in 24 years. The conductor will be Fausto Cleva, with Dino Yannopoulos as stage director. The other new production which is scheduled for the second half of the season will be the American premiere of Richard Strauss' *Arabella*, which will be conducted by the Metropolitan's new German conductor, Rudolf Kempe, with stage direction by Herbert Graf, and décor and costumes by Rolf Gerard; the Hofmannsthal libretto will be sung in an English text by John Gutman.

The following operas will be revived: Verdi's *Un Ballo in Maschera* (first time since 1947-48), *Don Carlo* and *Otello;* Ponchielli's *La Gioconda;* Puccini's *Madama Butterfly* and *Tosca;* Gluck's *Orféo ed Eurydice* (absent from the repertory since 1941-42); Wagner's *Meistersinger* and *Tristan und Isolde;* and Richard Strauss' *Salome*. This latter work will be accompanied by an original ballet not as yet chosen.

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Four living presidents of the American Society of Composers, Authors and Publishers blow out the candles on the Society's 40th Birthday cake, at the annual ASCAP dinner held at the Waldorf-Astoria on March 30. Left to right: Gene Buck, Otto A. Harbach, Deems Taylor, and Stanley Adams (current president of the Society). At Mr. Buck's right (extreme left in picture) stands Fritz Kreisler, famous violinist and long-time member of ASCAP.

Opera Players to Premiere Two Contemporary Operas

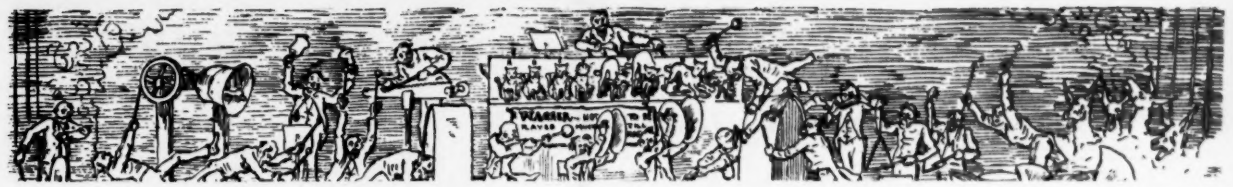
The Opera Players, a newly organized group directed by Paul Aron, will give its inaugural performance on May 10 at the Provincetown Playhouse, with a bill which will include contemporary chamber operas from France and Germany.

Les Malheurs d'Orphée by Darius Milhaud, last heard in New York when it was given a concert performance by the League of Composers in 1927, will be staged for the first time in this country.

The Way to Happy Town, a postwar German opera by Herman Reuter, described as "a ballad of the open road," will have its American premiere on the same evening. Both works will be offered in Mr. Aron's own translation.

New Opera by Menotti

The new opera, *Saint of Bleecker Street*, by Gian-Carlo Menotti will receive its world premiere by the New York City Opera next season. The event was made possible through a $200,000 grant by the Rockefeller Foundation, devoted to the furtherance of new operatic works.



LISTENING WITH BOTH EARS

By FRED GRUNFELD

Wagnerdämmerung

THE emergence of a fast-growing Berlioz movement, spearheaded by earnest and eager Fellows of the Berlioz Society, points up the astonishing lack of any comparable support, nowadays, for the music of the Frenchman's rival, Richard Wagner. Some reaction against Wagnerism was inevitable, of course, in the century of the New Classicism. But I doubt that in the music-drama's heyday anyone could have foreseen how swiftly the Music of the Future would become the mothball grandeur of the past.

Certainly there is still no lack of Wagnerites to take umbrage when it's suggested that Richard's reputation is on the wane, and that his stock will continue to fall in the near future. However, his most devoted followers are almost certain to come from an older generation, raised in the belief that his music, like the rock of Gibraltar or the Prudential Insurance Company, could withstand all onslaughts. Where he has lost ground is among the artists and *cognoscenti* this side of middle age, once the backbone of Wagnerism in all its forms. As for the general public apathy, that is confirmed by LP sales figures (and the lack of even a decent *Tannhäuser* in the catalogue), by the steady decrease of symphonic performances in concerts, and by increasingly Wagner-less seasons at the opera. The Met's single revival this year doesn't make a Spring.

Wagnerism lost its momentum when the thinkers and opinion-makers were alienated. (It's a comfort to know that there are still certain areas where thinkers carry weight.) Bayreuth, at its inception, was the center of a cosmopolitan youth movement, a rallying point for the cultural aspirations of half the intellectuals in Europe and America. In the post-war Festivals, the composer's grandsons, Wieland and Wolfgang, have been busy trying to recapture some of that old vitality, hoping to keep Bayreuth from turning into a wax museum for aged sentimentalists. Yet I suspect that even with the traditional trappings swept off the Festspielhaus stage, Wagner will fail to win back many of the creative and perceptive people who no longer go out of their way to hear his music. It seems hardly possible that the bottom will drop out of the Wagner market the way it did in Mendelssohn's case—but the point is that after having been the most powerful single force in the history of music, the music-drama, taken collectively, exerts only as much influence as Bizet's *Carmen*, perhaps less. For guidance and inspiration, our composers now look to *Don Giovanni*.

Obviously, none but the most objective, dispassionate Wagnerite will agree with the above—and finding one of these has always been a task for a Diogenes with a Klieg lamp. The enthusiasts I know, veterans of perhaps forty *Parsifal* intermission-suppers, contend that if the passion for Wagner has really cooled somewhat, it will return to normal as soon as the stigma of the Bayreuth-Nazi link has had time to wear off. They also point out that Romantic music in general has suffered a loss in prestige from which it ought to recover shortly.

I don't think it's necessary to accept the doctrine of guilt-by-posthumous-association to conclude that the Nazis did play a major role in chilling the affections. Only the chauvinist fringe deserted Wagner because he happened to be a dictator's favorite composer. For the majority, it was merely the body of Wagnerian dogma that came under suspicion when Hitler undertook to be its champion. Yet once the bubble of double-talk and theory that surrounds the music dramas was punctured, so was the belief in his supposed musical and artistic infallibility.

A Wagner without theories, or rather with discredited theories, is less than half a Wagner. At the zenith of his influence, the theories were more responsible than the music itself for drawing young intellects into his camp. The Symbolist poets, writing French sonnets to a German xenophobe even after the Franco-Prussian debacle, were honoring Richard the Theorist without quite knowing what his scores were all about. The impact of his writings, somewhat badly digested, accounts for the grotesque and wooden imitations that graced the French stage for many years—attempts like *Gwendolyn* of Chabrier, who traded his Gallic birthright for a crock of *leitmotifs*, or the bombastic *Fervaal* of Vincent d'Indy. (Incidentally, the disciple who applied Wagner's theories most successfully was Humperdinck, who scaled the children of Valhalla down to children of another Teutonic institution, the kindergarten.)

The Nazis were equally clumsy in their espousal of Wagner's political and social ideas. They extracted only those theories which they could conveniently fit into the pattern of their madness. The real-life Wagner, to do him justice, could not be pinned down to any such static concept. He contradicted himself not from any Machiavellian shrewdness, but simply from an inability to reason consistently along other than musical lines. Bernard Shaw said a mouthful when he noted that "His mind changes as often as his mood. . . . Wagner can be quoted against himself almost without limit."

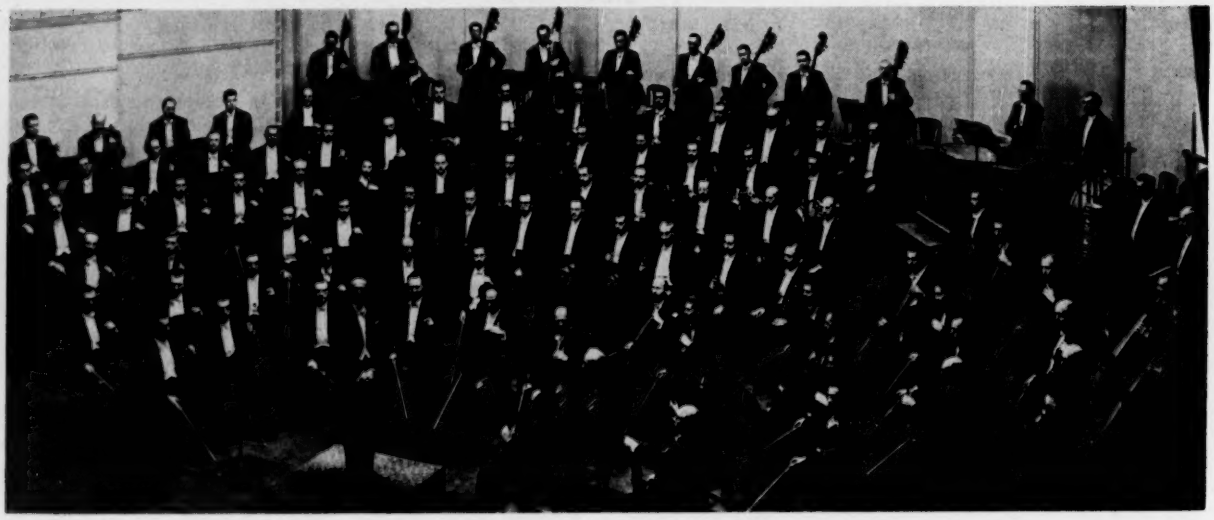
From their favorite excerpts of Wagner's proselytizing, the Nazis created an image of the composer as Volker, the Nibelung's bard, bringing up the harmonic support as the flames crackled ominously for the twilight of civilization. This was a two-dimensional picture, at best, but with just enough truth in it to give us pause. It was presently seen that his childishness in politics extended to his high-flown musical esthetics as well.

Disillusioned as to the value of his "philosophy," many were inclined to forgive him his excesses and enjoy the music *as music*. However, on that basis alone he hardly rated his reputation as an *Übermensch*. After all, the philosophy is what holds the "Ring" together, to say nothing of *Tristan* and *Parsifal*. And so Richard Wagner has become just another Romantic opera composer, and something of a windbag at that.

AN ORCHESTRA SECOND TO NONE

The Pride of Cleveland

George Szell has made good the promise he made when he become conductor of the Cleveland Orchestra eight years ago—to "turn over a new leaf with a bang!"



By GEORGE H. L. SMITH

WHEN the Cleveland Orchestra gave its recent Conductors' Workshop for thirty carefully selected conductors from the smaller symphony orchestras from all over the United States, there was a raising of surprised eyebrows from almost every participant—at least from all those who had not found their way to Severance Hall in recent years. Conductors who had been accustomed to looking with envious gaze from their younger organizations to the great orchestras of the seacoast cities were surprised to find their ideal of what a symphony orchestra should be in, of all places, the bustling steel city of the lower Great Lakes.

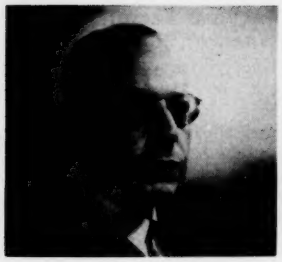
First of all, they found in Severance Hall their ideal auditorium, thought by many to be the most beautiful in the United States as well as the best equipped. Then they found an orchestra of a hundred musicians ideally proportioned and magnificently integrated without a weak section or even a weak player.

John Long Severance, Cleveland philanthropist and second president of the Musical Arts Association of Cleveland, who built Severance Hall for the Cleveland Orchestra. Painting by Ferraric (1927) hangs in Board Room at Severance Hall.

In George Szell they found their ideal conductor, whose interests cover the whole field of orchestral music, and whose performances have an uncanny way of suggesting the precise intent of the composer in the act of creation. What was even more astonishing to them was the discovery that Mr. Szell was not only a keen student of the art of conducting, but a born teacher capable of imparting the finest details of his art.

One of the most perceptive of the visitors had a word for the special quality he found in Mr. Szell and his players. It was "universality." He pointed out that while one conductor or orchestra might be unequalled in performances of a particular composer, or another might be at its best in a certain national style, the Cleveland Orchestra was equally at home in all styles and ready to turn from composer to composer and period to period with full knowledge of the essential character of each.

Character and individuality are the words that come first to mind in attempting to describe the present state of the Cleveland Orchestra. Its special character has developed slowly during the eight years of Mr. Szell's leadership. The individual qualities that make a great orchestra unique are, of course, elusive and difficult to define. Sheer beauty of sound and technical brilliance are taken for granted in this age of virtuoso orchestras. What distinguishes the Cleveland Orchestra is the unusual care in phrasing and articulation which has become second nature to the entire personnel. The subtlety of nuance and the plastic building of individual phrases, whole movements, and even complete works, have endowed the orchestra's



George Szell (1946-)

Erich Leinsdorf (1943-46)

performances with a compelling eloquence. Balances within and between the sections, as subtle as those required in chamber music, and precision and suppleness of ensemble have been systematically cultivated. Resilience of rhythm is as much a component of the eloquence of its performances as concentration upon the long line and the careful building through points of tension to final release without anticlimax. These characteristics, and even more important, the artistic devotion on the part of every member of the orchestra, make it the incomparable instrument it is today.

It would be interesting to trace the full breadth of its repertory, but it must suffice to say that coverage has been extraordinarily wide. Haydn performances have won special attention, and performances of the curiously neglected piano concertos of Mozart have been high points of Mr. Szell's eight seasons, for no less than fourteen of these works have been played, with such pianists as the late Artur Schnabel, Robert Casadesus, Rudolf Serkin, and Mr. Szell himself. Contemporary composers from Europe and America have been carefully represented, and many of their works repeated twice, and sometimes three times, in recent seasons. American composers have fared perhaps even better than those from Europe. Careful selection of works off the beaten path and the conviction that the conductor has brought to their performance, have given the public confidence to follow him into sometimes difficult contemporary paths.

The growth of public interest in music as a living art under Mr. Szell has perhaps been the greatest accomplishment of the orchestra's recent years. It is undeniable, of course, that the quality of the performances as well as the conviction of the conductor have made this possible. There have also been other developments that are easier to describe and enumerate. The orchestra's over-all season has been extended from twenty-eight to thirty weeks; and a series of summer "Pops" concerts, which has varied from six to twelve weeks, is this year planned for ten. The number of pairs of symphony concerts has also been increased from twenty to twenty-four each season. Increases in personnel have been made to bring the total to one hundred. The orchestra has founded its own volunteer chorus of two hundred and fifty, which has taken part in highly successful performances of such works as Beethoven's Ninth Symphony, Verdi's Requiem, and Stravinsky's Symphony of Psalms. These choral performances have led to an expansion of the orchestra's public, for the demand for tickets has required the scheduling of extra performances that have been sold out.

While the consolidation of present accomplishments and the long look into the future are the things that concern those presently responsible for the Cleveland Orchestra's progress, they do not forget the remarkable accumulation of love and devotion that brought the orchestra into existence thirty-six years ago and laid the groundwork which has supported its growth. The orchestra was founded in 1918 by the Musical Arts Association of Cleveland, which had been incorporated three years before. The first conductor was Nikolai Sokoloff. He remained at his post for fifteen years during which he established the Cleveland Orchestra as one of the rising musical institutions of the country, took it on repeated tours to such important musical centers as Boston, New York, Philadelphia, and Chicago, as well as to innumerable smaller cities, colleges, Canadian cities, and Havana, Cuba. He also saw it safely into Severance Hall, which was built for it at a cost of nearly $3,000,000 and opened to the public in 1931. Artur Rodzinski strengthened the position of the orchestra during his ten years as its second regular conductor. When he left to become musical director of the New York Philharmonic-Symphony Orchestra in 1943, Erich Leinsdorf became the third conductor, but his three-year term was interrupted by military service, and Cleveland audiences were treated to a fascinating parade of guest conductors. George Szell, beginning his tenure in 1946, is only the fourth of the conductors who have been in charge of the orchestra through its thirty-six years.

It is an interesting fact that all of the orchestra's conductors are living. This goes for its assistant conductors as well, of whom there have been only two. The first was the distinguished composer, Arthur Shepherd; the second is another American-born conductor, Rudolph Ringwall, who is now in his twenty-seventh year as associate conductor.

To Dr. Ringwall falls the responsibility of conducting the orchestra's remarkable series of children's concerts, which are perhaps the most highly perfected concerts for children to be heard anywhere. The concerts are given with the full cooperation of the Cleveland Board of Education. School children devote a full semester's study to the music of each program, with related work in art and literature. Teachers are provided with program notes and recordings of the music for use in class, and the children travel to Severance Hall by bus during school hours. Different programs are planned for fourth-graders, fifth- and sixth-graders, and for junior and senior high school students. There were thirty-one such concerts in Cleveland this season, and a series of four were given in Akron. Five additional children's concerts were given in the cities the orchestra visits on its annual tours of the East and the Middle West.

A young orchestra, the Cleveland Orchestra has made youth its business. Not only through its children's concerts, but through its Conductors' Workshop it has demonstrated its interest in passing on the great traditions of orchestral music to young people. George Szell has also made an effort to further this end by inviting apprentice conductors to spend a year or two with the orchestra to study all its operations and to conduct it in certain rehearsals and performances. He is constantly on the lookout for young orchestral players whom he hopes to develop into solo players of the future, and his efforts to help young composers establish their works in the permanent orchestral repertory are well known. All these activities have helped make Cleveland one of the focal centers of musical development in America.

Artur Rodzinski (1933-43)

Nikolai Sokoloff (1918-23)

THE NATIONAL SCENE

WASHINGTON

■ Beethoven's Ninth, more of a novelty than it ought to be in the National Capital, served as the finale for the National Symphony's winter season, and it attracted one of the season's largest audiences. Howard Mitchell approached it energetically, and the performance had moments of grandeur, especially those in which the fine Howard University Choir was participating. At other points, however, there was a curious lack of dramatic conviction. The finale was taken at such a fast pace that the solo singers could make little effort at expression, and other portions were marred by excessive pounding by the tympanist. The soloists were Helen Vlashek, Fague Springman, Rilla Rowe Mervine, and Jacob Barkin. Sibelius' Seventh Symphony and the overture to Bach's Cantata No. 31 preceded the Beethoven.

■ Earl Wild, Gina Bachauer, and Heifetz made solo appearances at other National Symphony concerts. Wild, substituting for Oscar Levant, played the Tchaikovsky B-flat minor, and the Heifetz vehicle was the Beethoven concerto. Mme. Bachauer's reading of the Rachmaninoff Second Concerto was usually sensitive. Unfortunately, the proper balance was not achieved, and the piano was often inaudible. Mozart's "Lucio Silla" overture was a welcome novelty on this program. Berlioz' Fantastic Symphony, Sibelius' Second, and the Mahler First were among other orchestral offerings.

■ Byron Janis, playing with the Philadelphia Orchestra, also essayed the Rachmaninoff Second Concerto, this time with entirely satisfactory results. Janis played surely and expressively, and the orchestra gave him admirable support. Prokofieff's "Classical" Symphony and Rimsky-Korsakoff's "Scheherezade" completed the program. On another Philadelphia night the feature was the Beethoven concerto, with the concertmaster, Krachmalnick, as soloist; but the performance was unduly drawn out. The real highlight was the Bartok concerto for orchestra.

■ Mitropoulos and the N. Y. Philharmonic-Symphony gave a polished performance of Mendelssohn's "Ruy Blas" overture and "Reformation" Symphony, and music by Falla, Kodaly, and Berlioz in the last concert of their spring tour, played in Constitution Hall.

■ The Budapest Quartet augmented itself with Milton Katims, the excellent violist, for a rewarding series of quintets (most of them by Mozart) at the Library of Congress.

■ Artur Rubinstein gave an all-Chopin recital before a large throng. . . . Victoria de los Angeles and Marian Anderson also made recital appearances. . . . Adele Addison provided an exceptionally rewarding evening of song at the National Gallery.

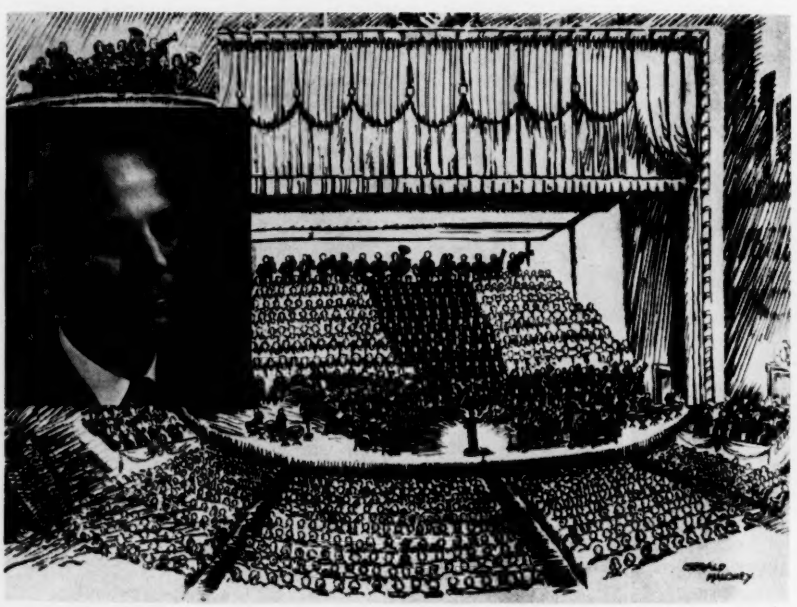
JAMES G. DEANE

Berlioz' *Requiem* Performed in Eastman Theater, Rochester

Of more than routine interest was a performance of Berlioz' expansive Requiem Mass. Rochester, long recognized as a cultural and music center, responded to the presentation by filling the magnificent Eastman Theater to overflowing. Except for a few of the cathedrals and large churches in this country, there could be no better choice of a building to accommodate a performance of this work.

To conductor Theodore Hollenbach's credit, it must be said that the reading was completely satisfying and highly exciting. The well-trained Oratorio Society displayed an uncommonly good blend of choral timbres. These 280 singers come from all walks of Rochester life—schools, industries, and professionals. A few moments of faulty diction were all that marred this choral unit's performance.

Employing full orchestral and choral forces, plus four additional brass bands, the "Tuba Mirum" section was an exhilarating experience, with the cascading antiphonal brass effects resounding gloriously throughout the hall. Equally effective, but in subdued contrast, was a moving performance of the "Sanctus." Ray DeVoll, tenor soloist, was a fortunate choice, for his voice is lyrically smooth and beautifully controlled. This movement, in particular, cast a spell of sacred devotion. Only in the "Lacrymosa" was there lack of continuity; complex orchestral problems somewhat reduced its effectiveness. At all times, one felt that Mr. Hollenbach was more than master of the situation, and his conception of the work provided an evening of dramatic contrasts. Perhaps it was due partially to the acoustics of the hall, partially to the



Berlioz' Requiem as performed in Rochester under Theodore Hollenbach's (inset) direction—"an evening of dramatic contrasts."

excitement of the performers, and certainly due to conductor Hollenbach's driving force, but at any rate, this performance of the Requiem seemed to have more excitement, though less perfection, than the Berkshire Festival performance of the same work two summers ago.

In response to repeated requests, the Rochester Oratorio Society has announced a repeat performance for Saturday, May 1. GID WALDROP

BOSTON

■ Charles Munch is that rarest of creatures among orchestral conductors—a truly modest man. Mind you, he has his share of *amour propre* and he takes pride in some of his accomplishments, most notably in the fact that he won the poll conducted by a French women's magazine as the man its readers would most prefer to have dinner with, or maybe it was spend an evening with. But when it comes to matters musical he is not given to blowing his own trumpet. When interviewed prior to his first concert as conductor of the Boston Symphony Orchestra, he said, and he obviously meant every word, that it was a great task to succeed a conductor like Koussevitzky, and that he could only hope to maintain the orchestra at the level of excellence realized by his predecessor. So also when news was brought to him that the Boston Symphony under his direction was to replace the NBC Symphony Orchestra under Toscanini, Munch replied that nothing and no person could ever replace Toscanini.

Much satisfaction has been voiced here, in a quiet sort of way, by NBC's selection of the Boston Symphony as its top symphonic attraction. At a luncheon given by Henry B. Cabot, president of the orchestra's trustees, for representatives from the press and radio, all the implications of the selection were candidly discussed, and all questions were answered in a completely frank, open, and informal style. Mr. Cabot warned against the implication that all the orchestra's financial problems were now solved at a stroke. It is understood that negotiations are in progress with the orchestra personnel for some increase in the basic minimum wage scale for the players. This increase may well take up half of the expected increased revenue. There can be no diminution, therefore, in the orchestra's campaign to widen and increase its base of financial support. It was pointed out that at the beginning of this season the orchestra was scraping the bottom of the barrel, with all unrestricted funds exhausted. While the campaign to make up the deficit has brought about substantial results, there were nevertheless some sources of support which had not been materially forthcoming. Contrary to the experience of some other orchestras, the New England business community has not responded in the measure expected. A beginning has been made, however, and it is thought that the national recognition implicit in the NBC engagement will make the business and industrial leaders more keenly aware of the orchestra as one of the area's finest exports.

Immediately after the NBC announcement came news that the Boston Symphony's manager, George E. Judd, is to retire at the close of this season. This came as a shock to those who understand how much the orchestra owes to the sagacity and industry of the quiet-spoken veteran who has combined caution and prudence with a far-seeing outlook to help make the orchestra the distinctive institution it is. In the words of Thomas D. Perry, Jr., who is to succeed Mr. Judd: "Boston is fortunate to have had the advantage of Mr. Judd's devotion and skill for forty years."

The manager-elect has had extensive experience in the managerial field, first in Philadelphia, then in Boston as manager of the New England Mutual Hall and as assistant manager of the B.S.O. for the past ten years. JULES WOLFFERS

PHILADELPHIA

■ Keystone of this season's Philadelphia Orchestra concerts has been the Beethoven cycle of six programs, but the approach of spring also brought a veritable rash of new compositions. In fact, three out of four works on one program were new, and on the same weekend another local premiere was presented at a Pension Foundation concert.

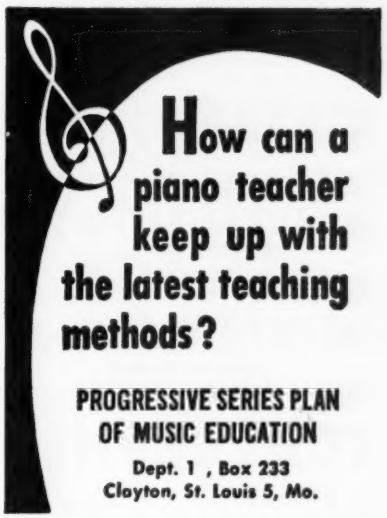
The triple novelty program featured Rudolf Firkusny as soloist in two piano concertos. Richard Yardumian's Armenian Suite, an attractive work using folk tunes, was given its world premiere. This Suite is destined for popularity. The one-movement Symphony No. 3 by the contemporary Dutch composer, Guillaume Landré, proved brief and sometimes biting. Gian-Carlo Menotti's Piano Concerto, also heard here for the first time, in musical content and structure echoed Shostakovich and other 20th-century composers, though it is not without merit of its own. Firkusny brought renewed freshness to the Mendelssohn G minor Concerto.

A diverse assortment of soloists and conductors were featured in the Orchestra's second Pension Foundation concert. Eugene Ormandy directed the announced program, but Maestro David Daniel Kominski, better known as Danny Kaye, appeared as guest conductor for a Strauss polka and "The Stars and Stripes Forever." His patter and antics brought down the house, but there was nevertheless an undercurrent of seriousness in his podium deportment. Danny admitted he was conducting the greatest orchestra in the world.

Danny's performance somewhat overshowed the appearance of another peerless artist—Zinka Milanov—whose superb singing of "Pace, pace, mio Dio" whetted the appetite of her listeners for more. Mme. Milanov's brother, Bozidar Kunc, was soloist in the American premiere of his own Piano Concerto, which may be classed as good movie music. Concertmaster Jacob Krachmalnick was eloquent solo violinist in "Ein Heldenleben."

Pension Foundation contributors heard another notable program starring ten first-desk men of the orchestra, in numbers on the Columbia "First Chair" recording, which is sold to benefit the pension fund. If one must choose a single highlight out of many, it would be Samuel Lifschey's liquid tone in d'Indy's Lied for viola and orchestra. Other soloists included: Roger Scott, in the Adagio from Koussevitzky's Contrabass Concerto; Anthony Gigliotti in Weber's Clarinet Concertino; Mason Jones, horn, in Chabrier's Larghetto; William Kincaid, flute, in Griffes' Poem; Samuel Krauss playing Purcell's Trumpet Voluntary in D; Sol Schoenbach, bassoon, in Concert Piece by Phillips; Lorne Munroe in the Adagio and Rondo by Weber-Piatigorsky; and Krachmalnick playing Beethoven's Romance No. 2.

Returning to the regular series: Walter Piston's Fourth Symphony had much to recommend it. Slightly atonal, it pleased with its mildly syncopated dance rhythms in folk style, its subdued brass chorale, and its vigorous, full-blown climax. Byron Janis, filling the dates originally listed for the late William Kapell, showed possibilities of becoming the latter's successor by his performance of the Rachmaninoff Third Concerto. He played the first two movements with something of a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light touch, but exhibited more temperament in the finale. His technique is beyond question.

Attendance and enthusiasm at the Beethoven programs, according to Ormandy, has prompted a Bach cycle for next season, and a Mozart series is planned for 1955-56. A Brahms cycle was given last season. This year's half-dozen Titan programs presented the nine symphonies, three piano concertos, the violin concerto (with Krachmalnick), three overtures, and the Grand Fugue. It would have been nice to hear the Triple Concerto, the early E-flat piano concerto, the "Jena" Symphony, or one of the major choral works, but these were not offered.

William R. Smith, assistant to Ormandy, conducted the premiere of his own Four-minute Overture, written in his student days, which exploits a three-note figure in lively style. At this Student Concert Jack Maxin, auditions winner, ably played Liszt's Piano Concerto No. 2.

In March the Orchestra Association paid deserved tribute to the hard-working Women's Committee on its fiftieth anniversary. Three members—Miss Frances A. Wister (chairman), Mrs. William W. Arnett, and Mrs. Joseph M. Gazzam—have served continuously for half a century.

■ The Metropolitan Opera's new productions of *Tannhäuser* and *The Barber of Seville* found favor here, especially the tasteful décor and staging of the second act of *Tannhäuser*. Margaret Harshaw, as Elizabeth, shone in an all-star cast, and Max Rudolf conducted with insight. Roberta Peters, Frank Guarrera, and Cesare Valletti, with Conductor Alberto Erede, scored in the rousing Rossini work.

However, the real news of the Metropolitan, one suspects, was made under other auspices. This was Eleanor Steber's first American stage portrayal of Tosca, with the Philadelphia La Scala Opera. The "Met" need look no further for its Tosca. Miss Steber has everything. Walter Cassel contributed a realistic Scarpia, and Norman Kelley repeated his success as Cavaradossi. Carlo Moresco conducted, as he did for Scala's earlier competent performance of *Aida*, featuring Gino Penno and Anna Marie Kuhn.

■ The Forum also presented Mary Hunter's engaging Musical Americana dance program. Native dances were also offered by the Agnes de Mille Dance Theater, an Emma Feldman presentation. Artur Rubinstein, in a conservative program, closed Miss Feldman's All-Star Concert Series. Other star visitors included two guitar recitalists within five days—Andres Segovia, presented by the New School of Music; and Rey de la Torre, guest of the Settlement Music School.

SAMUEL L. SINGER

Barre Hill returns to Interlochen, Mich., in June, where for eight summers he has been chairman of the voice and opera departments for the University of Michigan and the National Music Camp. In the fall he will return to the voice faculty of the American Conservatory of Music, Chicago; continue teaching at the Willard Institute of Music, Battle Creek, Mich.; and begin a new appointment on the voice faculty of the Wisconsin College of Music in Milwaukee.

CHICAGO

■ Fritz Reiner draws both the masses and the dilettanties to his concerts, with or without soloists. During the past two weeks capacity audiences have attended concerts of standard repertory items and two novelties by Leo Weiner and Boris Blacher. We found the American premiere of Weiner's "Toldi" Suite (based on an epic poem by Janos Arany, inspired by the legendary figure "Toldi") musical and imaginative throughout its seven episodes. Blacher's Orchestral Variations on a Theme of Paganini (the last of 24 Caprices for Violin Solo, Op. 1) were skillfully contrived, but lacked spontaneity and sustained musical interest.

Reiner conducted a superb performance of the "Jupiter" Symphony, not without occasional contagious humor and lyrical beauty. We were particularly interested to hear Reiner's version of the Beethoven Fifth. It was a highly polished performance, full of power, and altogether stirring. The faster tempo of the work's impressive opening lessened its portentous atmosphere, and a certain lack of over-all sweep was detracting.

■ William Warfield's Orchestra Hall recital (April 14), which closed the History and Enjoyment of Music series (section 1), was one of the more important music events of the season, for Warfield is an imposing figure on the concert stage, whether interpreting the dramatic role of Porgy or the gentle art songs of Schumann. In fine form, Warfield sang superbly. His powerful voice, shaded with a lovely *mezzo voce* and head tones, is not always beautiful, but never fails to project wonderfully the full spirit of a song. The

Ethel Lyon, pianist, teacher, and lecturer, will return for the fifth consecutive season to the Fine Arts Colony of Corpus Christi, Texas, as guest teacher during the Colony's early summer session (May 31-June 12). Miss Lyon will vacation briefly before resuming her summer school teaching at the American Conservatory of Music, where she is a member of the artist faculty and director of the Children's Department.

artist's excellent enunciation of Italian, German, and French (as pure as his native English) was demonstrated in *lied* by Loewe, Schumann, and Brahms. Few, if any operatic baritones of the present or past could have equalled Warfield's singing of "Vision fugitive" from Massenet's *Herodiade*, an aria that requires the utmost finesse to be effective. The latter part of the program was devoted to a group of American songs arranged by Copland (second set), and a group of Spirituals. Copland has added musical importance to these vital folk expressions without sacrificing any of their simplicity and naive charm. Warfield caught the spirit of each song and made it live.

■ Alice Baran, pianist, whose talent has won her Chicago Symphony and Grant Park appearances earlier in her career, returned to her native city to give a Fullerton Hall recital on April 7. The opening Mozart Sonata (K. 330) was played deftly and with fine feeling. The Beethoven Op. 53 further displayed the pianist's musical understanding and technical proficiency. Less satisfying was Miss Baran's conception of a group of Debussy pieces, which were lacking in atmosphere and subtlety. She exhibited a real flare for the music of her contemporary group, playing with contagious spirit Two Mazurkas by Szymanowski, Jerzy Bojanowski's attractive Prelude in F, and Bartok's Roumanion Dance. A Chopin group closed the program brilliantly.

■ Irene Schreier was presented in a piano recital on March 31 at the Recital Hall of the Arts Club of Chicago by The Midwest Music Foundation, prior to her departure for a two-year concert tour of Europe. The young pianist's talents are well known from previous recital and orchestra appearances. It was not, surprising, therefore, to hear this gifted young musician interpreting so admirably, music of Mozart, Brahms, and Schubert, and playing Five Piano Pieces by Ernst Levy as if she had written them.

■ A musical occasion of particular interest which attracted a large audience to the Fortnightly of Chicago on April 11, was the song recital given by Mina Hager, contralto of national repute. It was sponsored by the Dakota Wesleyan University Alumni Association of Greater Chicago, Miss Hager's Alma Mater. Miss Hager, who has concertized extensively both in this country and in Europe as recitalist and orchestra soloist under many of the world's great conductors, is also remembered by Chicagoans as an outstanding oratorio singer, soloist at the Fourth Presbyterian Church under DeLamarter and Sowerby, and as the best-known interpreter of songs by John Alden Carpenter, many of which were dedicated to her, as were others by deFalla, Malipiero, Milhaud, and Poulenc. It was a joy to hear this fine artist's beautiful voice and musicianly interpretations of the Pergolesi-Stock, groups of Brahms, Marx, and Erich Wolff, five songs by Carpenter, and a closing group of Negro Spirituals, all movingly projected.

■ Virginia Parker (soprano) and Patricia Sage (pianist) were recently presented in a joint recital for the benefit of the scholarship fund of the Gamma Chapter of Sigma Alpha Iota. Miss Parker, well known for her many concert and radio appearances, sang her French group in true Gallic style and with excellent diction. Later in the program she interpreted admirably and with perfect ennunciation Mahler's "Lieder eines Fahrenden Gesellen."

■ Carl Becker, luthier of international reputation, and native Chicagoan, was honored at a testimonial concert sponsored by The Friends of Carl Becker with the cooperation of the Midwest Music Foundation, given at Thorne Hall on April 4 to an audience which overflowed on to the stage. A program of chamber music was played, on instruments made by Mr. Becker (violins, violas, and cellos), by noted musicians — Daniel Saidenberg, Milton Preves, Oscar and David Chausow, and members of the Fine Arts Quartet (Leonard Sorkin, Joseph Stepansky, Irving Ilmer, and George Sopkin). The program featured Ravel's Quartet in F Major, Schubert's Cello Quintet in C (Op. 163), and Mendelssohn's Octet in E-flat Major (Op. 20).

■ Among the earliest exodists leaving our shores to enjoy themselves abroad is Rosa Raisa-Rimini, who annually returns to her villa in St. Florentino near Verona, Italy, to visit her daughter and family before visiting European festivals. The famous singer-teacher will reopen her studios in the Fine Arts building next October.

■ Nathan Milstein's Orchestra Hall recital on April 3 offered the Vitali Chaconne, the Grave and Fugue from Bach's Sonata in A minor for unaccompanied violin, Beethoven's Sonata in A minor (Op. 47), and the "Nigun" from Bloch's "Baal Shem," as well as short pieces by Stravinsky and Suk, and his own "Paganiniana." Mr. Milstein always provides something even better than expected. This time it was the Bach Sonata, which was played with such surprising perfection that one forgot the technical difficulties in the beauty of the music. Beethoven's "Kreutzer" Sonata was played with a clarity, sweep, and grandeur that excelled any Beethoven this listener has heard in several seasons. Artur Balsam at the piano gave Mr. Milstein notable collaboration.

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SAN FRANCISCO

■ The San Francisco Symphony Orchestra's current "Season of Decision" finally fulfilled the prophecy implicit in its subtitle last month, when the Symphony Association (the orchestra's governing body) announced the appointment of Enrique Jorda as permanent conductor. That appointment also ended what can best be described as two "Seasons of Suspense" that have kept the orchestra (or, at least, its audience) on tenterhooks ever since Pierre Monteux resigned the permanent conductorship in 1952. What happened after that event was something like the largest parade of guest conductors that has marched across any American podium in recent years. In 1952-53 we had Jorda, Karl Muenchinger, Victor de Sabata, Erich Leinsdorf, George Szell, Leopold Stokowski, Bruno Walter, Alfred Wallenstein, and Massimo Freccia. In 1953-54 we have had Stokowski, Ferenc Fricsay, Georg Solti, Jorda, and William Steinberg—with (as of this writing) Walter yet to come.

This battle of batons has of course offered us an unparalleled opportunity to hear and judge a rich variety of interpreters at work on one orchestra in a relatively short space of time. On the other hand, the competition tended to become largely a competition as to who could conduct the concertos and symphonies of Beethoven and Brahms better than someone else could (or, as one wag put it, "two seasons of the three B's —Beethoven, Brahms and Boredom").

This is not to say that the repertoire has been entirely limited to the tried and true warhorses. There have been a considerable number of contemporary works introduced to the local audiences, and also a few infrequently played works by 18th and 19th century composers. But the contemporary ones have mostly been limited to such unchallenging and/or innocuous items as Morton Gould's Dance Variations for two pianos and orchestra (introduced here earlier this season by Stokowski and Whittemore and Lowe) and Ernesto Halffter's Portuguese Rhapsody for piano and orchestra, which (with Jorda conducting) served as a fairly uninteresting vehicle for the local debut of the young Spanish pianist, Gonzalo Soriano. The only really important modern works to be heard locally for the first time during the present season were Frank Martin's Petite Symphonie Concertante (on a program conducted by Fricsay) and Hindemith's Symphony in E-flat, on a program by Solti.

The covert fight that seems to be going on today between that segment of the symphonic audience which prefers to see the major orchestral classics of Beethoven and Brahms appear like movable feasts on the season's calendar, year in and year out, and that segment which would like to see more neglected works by the classic and romantic masters intermixed with contemporary works of merit on each season's prospectus is by no means a local phenomenon. But now that the competition for the local conductorship has at last been settled, it is to be hoped that we will be granted some respite from the standard routine—even as sweetened with a few "safe" but superficial novelties.

Enrique Jorda—his appointment as conductor of the San Francisco Symphony Orchestra ends "Season of Suspense."

Jorda, in the seven weeks he has been with us this year, has demonstrated at least that he is perfectly capable of handling any music he chooses to perform—and handling it with consistent brilliance. When he first came here last season from Capetown, South Africa, he was (and, in so far as I can discover, still is) unknown to audiences in the rest of the United States, except for those who have heard him on records made with various European orchestras. Off the podium he is a personality of eminently Spanish courtesy and culture. On the podium he is a conductor who, when confronted with Rimsky-Korsakoff's "Scheherazade," Brahms' Second Symphony, or Dvorak's "Carnaval" Overture, exhibits the maximum of choreographic excitement, and elicits from the orchestra the maximum of rich, robust orchestral tone color. When dealing with, say, Mozart's G minor or Haydn's "Surprise" Symphony, however, he can still look as relaxed as "Papa" Monteux ever did with his left thumb in his vest pocket—and still achieve admirable results. Monteux's musicianship, nevertheless, is a memory that is not easily forgotten in San Francisco—and one important part of that memory is the unsurpassable way in which Monteux conducted concertos and concerted works. That Jorda, at the comparatively tender age of 42, has acquired a great deal of the old master's touch in this department was demonstrated by the fact that two of the greatest performances of this or any other local season were those accorded last month to the Beethoven Fourth Piano Concerto and the Beethoven Violin Concerto. The firm but sensitive rapport that Jorda established between the soloist and the ensemble in

both instances was a model of conductorial finesse. As for the soloists themselves, Eugene Istomin, in his local debut, gave the Fourth one of those Olympian and serenely thoughtful interpretations that merit comparison only with Schnabel in his prime; and Isaac Stern, who began his career in San Francisco, performed the violin concerto with such an absolutely mature mastery of both Beethoven and the violin that the same critics who had hailed him as a child prodigy ten or more years ago had nothing left to do but congratulate themselves on their foresight.

Almost coincident with the signing of Jorda to a two-year contract last month were two other events of equal moment for the San Francisco orchestra. Both have to do with that problem that is ever-present with most American symphony orchestras — the deficit. The first assault on the local deficit was the successful conclusion of a drive by the newly organized San Francisco Symphony Foundation, a group entirely separate from but endorsed by the older Symphony Association. The Foundation campaigned for memberships at $10 each, with such inducements as free attendance at orchestra rehearsals, special Foundation concerts, and advance copies of the program notes for the season. The results were more than expected. The 6,700 who responded quite exceeded the modest 3,000 who were called. The results indeed brought about another response of even more importance. Inspired by the interest in the Foundation's drive, the May Morrison Trust Estate offered the orchestra the sum of $200,000 as a gift, with the proviso that an additional $300,000 must be added to the orchestra's endowment fund from other sources.

Of the money raised by the Foundation drive, approximately $24,000 has been earmarked for the endowment. This leaves us, then, with a new conductor and something like $276,000 to be raised before August 1 (the deadline set for the offer by the Morrison fund officials). It would be nice to find the full $500,000 on hand when Jorda returns for his first full season with the orchestra in November.

R. H. HAGAN

LOS ANGELES

■ A man who has made musical history in Los Angeles by exciting the imagination of its listeners and providing a constructive outlet for the hundreds of virtuosi who find their workaday world in the Hollywood studios, last month laid down the taxing burden of what he privately admitted had become an "overgrown hobby."

He was Peter Yates, the large, shaggy, kindly civil servant whose scholarly and intense interest in chamber music blossomed 15 years ago into a series of informal concerts by his friends on the rooftop studio of his home—and from these into the internationally known Evenings on the Roof chamber music concerts.

The parting was not an easy one, and had been long postponed. Indeed, for several seasons now Yates has served as "coordinator" of the programs and left many of the details of their actual management to others. Only the willingness of Lawrence Morton, present Executive Director of the Roof, to continue to serve in such a capacity for a newly reorganized group next season led Yates to the final public gesture of renunciation. And it was that.

For the Roof programs were founded on two basic premises: "the programs are for the pleasure of the performers and will be played regardless of audience," and "no musician member can be denied programming for any reason." But, as Yates pointed out in a speech during the intermission of the final concert of the 16th season, these clauses, like some of those in our American Constitution, have been subject to modification by time and circumstances.

The growth of the number of participating musicians in the Roof's programs, and the creation of audiences of increasing size and discrimination have meant that not all musicians could comfortably be accommodated, and that audience attitudes and desires had to be considered.

In leaving, Yates takes with him the name "Evenings on the Roof," which title it has long been understood he retained personal rights. As

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he put it, "The name stands for the cooperative group that by joint effort and devotion made these concerts. That group is now largely dispersed; we are all 15 years older. New music and a new point of view are coming along. For all these years I have so closely made myself one with Evenings on the Roof and with the two rules of cooperative membership represented by that name, I have fought so often and so hard for the one and for the other, that I cannot go and leave the name behind.

"... Under the direction of the Southern California Music Society (set up a few years ago to partially underwrite Roof programs) the concerts will go on. They will be the same concerts, directed as well as they have ever been, aiming at the same musical goals, though by a different method of internal organization. The name Evenings on the Roof belongs to me, but the concerts belong to the community of Los Angeles. I pass them on . . . in trust."

What Yates was emphasizing was the change from the original character of the Roof, as it was when it was a series of informal *soirées*. And this is what it will revert to, if, indeed, the title is used again—a few quiet programs of early keyboard music, in which Yates and his pianist-wife, Frances Mullen, and their friends, are so keenly interested.

But Yates leaves a legacy which is a remarkable example of what one man and his friends can create for a city's cultural life. The Roof concerts have for 15 years ferreted out the finest musicians and the first in music old and new. It has sponsored not merely whole programs of music by Schoenberg, Stravinsky, Bartok, Ives, Busoni, and other contemporary masters, but whole series of programs by these men. And it has performed a similar service for the great Baroque, Classical, and Romantic masters.

The impetus of interest in chamber music that it has created has led to the establishment of the year-round Sunday afternoon chamber music concerts at the Los Angeles County Museum, the formation of the Music Guild of Los Angeles, the start of regular chamber music programs at Santa Barbara and other cities, and the extension of such programs offered by local and nearby educational institutions. The 375 programs offered by the Roof in 15 years (the "16th" season this year is accounted for by a doubled season early in its history) has been multiplied by at least ten times that number of concerts of similar character in this area in the past decade, thanks to the spadework which can be directly or indirectly attributed to the Roof and Peter Yates. And the discrimination of its program material, the assimilative ability of its audiences, and the quality of most of its performers are of a character that has won respect for the Roof concerts not only in this nation, but throughout much of the world where Western music holds sway.

The final Roof concert at which Yates made his surprising and revelatory announcement was the annual program devoted to music by California composers. The most exciting work was a *tour de force* piano sonata by John Colman, who played his tailor-made piece with tremendous brilliance. It reminds one of the Barber and Prokofieff sonatas, with tight, driving opening and closing movements, and a slower *maestoso* middle section.

But far more finesse and imagination was shown in Richard Hoffman's five-movement Duo for viola and cello. Of all the dodecaphonic works of Schoenberg's younger set of disciples, this is the most mature and individual, despite its bows to Webern with the wisp-like brevity of some sections.

Benjamin Lees' Two-Piano Sonata was the essence of piquant palatability, and pleased almost as much as Coleman's music without trying so ostentatiously. A Sonata for violin and piano by Leonard Ratner applied modern mannerisms to a *fin-de-siècle* French style. Robert Linn's String Quartet had a rather bittersweet impressionist character, while Jerome Rosen's Clarinet and Cello Sonata was immature and rather bucolic.

C. SHARPLESS HICKMAN

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Dr. Landau To Lecture On Early Piano Music

Dr. Anneliese Landau, under the sponsorship of the Westside Jewish Community Center, Los Angeles, Calif., is giving a series of lectures on Great Masters of Early Piano Music. The course will present the history of piano music, indicating the various forms of composition which have been written for the keyboard instrument, and will be illustrated with recordings. The series, which takes place weekly on Wednesday, opened on April 14, and will last through May 26. It will be followed during the summer with a course on Great Piano Music of the 19th Century.

Nan Merriman To Sing At Ojai Festival

Nan Merriman, young American mezzo-soprano of concert, radio, opera, and recording fame, will add a touch of glamour to the 1954 series of Ojai Festival performances scheduled for the picturesque valley town of Ojai, May 21-23.

In the intimate setting of the acoustically perfect Nordhoff Auditorium, Miss Merriman will sing Paul Hindemith's song cycle "Das Marienleben" (The Life of Mary) with Ingolf Dahl at the piano.

NAACC Invites Composers To Submit Works

The National Association for American Composers and Conductors (Robert Russell Bennett, president), invites composers to send in compositions suitable for performance at the Town Hall series of concerts for the 1954-55 season.

Songs, piano solos, two-piano pieces, chamber music (including string quartets, woodwind and brass ensembles), and choral compositions are requested. New works will be appreciated, whether published or in manuscript. In order to insure adequate presentation, compositions must be received by May 30.

Naumburg Award Winners Announced

The Walter W. Naumburg Musical Foundation Award went to four outstanding young American artists this week. These musicians, who will be presented in New York City debut recitals next season, are: Martha Flowers, soprano of Winston-Salem, N. C., who studies with Florence Page Kimball; William George Doppmann, pianist of Cincinnati, Ohio, a student of Robert Goldsand; Jules Eskin, cellist of Philadelphia, Pa., a student of Leonard Rose; Jean Wentworth, pianist of Chicago, Ill., who studies with Irwin Freundlich.

The artists were selected from a total of 88 applicants who came from all over the country and from Canada to participate in the 30th annual competition conducted by the Foundation. The Preliminary Auditions were conducted in March, and the judges who heard the applicants were, for the pianists: James Friskin (chairman), Adele Marcus, and Muriel Kerr; for the strings: Hans Letz (chairman), Lillian Fuchs, and Leonard Rose; for the vocalists: Sergius Kagen (chairman), Mme. Lotte Leonard, and Yves Tinayre.

The final judges who presented the award were Chalmers Clifton (chairman), Philip James, Edward Johnson, Isador Philipp, and Roman Totenberg.

THE INTERNATIONAL SCENE

LONDON

■ The Royal Festival Hall Organ is completed. A reception to which I was invited and where I met the organ consultant, Ralph Downes, afforded me an opportunity of discussing various points of interest with him and other officials. The public opening two days later was in the presence of the Queen-Mother. Downes played the Bach Passacaglia and Fugue, and the blind French organist André Marchal improvised on a theme by Dyson. The theme was enclosed in a sealed envelope, which was then opened and the theme played over to Marchal to whom it was unfamiliar. He then played an astonishing improvisation, a *tour de force*. The L.P.O. under Boult cooperated during the evening in concertos for organ and orchestra, including one by Poulenc. The first recital, later in the week, was given by four organists—Susi Jeans, Ralph Downes, Arnold Richardson, Thalben-Ball. Among the items were the Sweelinck variations, Franz Schmidt's Toccata in C, a scherzo from a symphony by Vierne, and Reubke's Sonata.

The Organ was built by Harrison and Harrison of Durham, and the cost is estimated to be approximately $150,000. It is a magnificent instrument, is positioned just behind the orchestra, and contains some 7,000 pipes varying in length from 30 feet to 8 inches and less.

■ The Sadler's Wells Opera Company revived Bizet's *The Pearl Fishers*, which was given for the first time in English so far as London is concerned. To the majority of the audience it was quite unknown, and the charm and delicacy of the score made an immediate appeal. The sets designed by John Piper were not wholly convincing, but Basil Coleman's production and Vilem Tausky's conducting were authoritative and distinguished. The leading singers (all members of the resident company)—Patricia Howard, Robert Thomas, John Hargreaves, David Ward—sang with warmth of feeling and expression. High praise was earned by the chorus. The revival is welcome and deserves support.

■ On his return from the U.S.A., Beecham conducted the R.P.O. in a so-called "popular" concert. The one "popular" item was the "Casse Noisette" Suite! The remainder of the program included a Haydn Symphony, Handel's G minor Oboe Concerto, and scenes from Delius's little known opera *Irmelin*. Beecham was in magnificent form, and was accorded a vociferous reception.

■ The admirable cellist Joseph Schuster, in his recital at Wigmore Hall, played a strenuous program. Among the items were Brahms E minor Sonata and, in contrast, Hindemith's Third Sonata. Ernest Lush was the fine accompanist. The music of Carl Neilsen has been referred to in this column on previous occasions. During this week his 6th (and last) Symphony was performed for the first time in London. Written nearly thirty years ago when he was already a sick man, it is hardly surprising that the Symphony is an abstruse and austere work, far below the level of the 5th. The first movement alone is worthy of his powers; the second (for wind and percussion), the third (an Adagio), and the last are complex and dissonant. It is indeed strange that the composer should have used the title "Sinfonia Semplice." The orchestra was the R.P.O. under the able direction of Anthony Bernard.

■ At the last of the B.B.C. Symphony concerts of the winter series, the three items were Elgar's Introduction and Allegro, Fauré's Requiem, and Walton's "Belshazzar's Feast." In the Requiem, the soloists were Elsie Morison (who sang the "Pie Jesu" with exquisite taste) and John Cameron—both young Australians. The B.B.C. Choral Society and Orchestra were under Sargent, who obtained an excellently balanced performance. The soft singing of the Chorus in the moving and tranquil "In Paradisum," was of touching beauty. "Belshazzar" also was given a distinguished interpretation which emphasized strongly the barbaric splendor of the score. Cameron, the soloist, sang with authority, but he should be advised against using operatic gestures on the concert platform, particularly in a Biblical Cantata.

■ Lucine Amara has been engaged to sing the title role in "Ariadne auf Naxos" at Glyndebourne this summer. The debut here of this talented young American, who has had such a success at the "Met," will be awaited with great interest. ARTHUR NOTCUTT

American Artists in England

Joseph Schuster, eminent Russian-American cellist, "played a strenuous program" in London's Wigmore Hall.

Lucine Amara, gifted young American soprano of the Metropolitan Opera, has been engaged to sing the title role in Ariadne auf Naxos *at Glyndebourne this summer.*

PARIS

■ True to its policy of making the Opera the home of the best singers and the finest productions, M. Maurice Lehmann, its General Manager, presented an uncut *Parsifal* performed by guest soloists and choruses of the operas of Stuttgart and Bayreuth. Even the settings were imported. The orchestra, however, was that of our first lyric stage. Under the sober and effective baton of Ferdinand Leitner, general music director of the Stuttgart Opera, the performance was acclaimed by a capacity audience which filled the immense auditorium of the Opera. It is difficult to imagine a better representation than this one. The voice of Otto von Rohr has a deep humanity and gave powerful impact to the part of Gurnemanz. Parsifal was sung by Wolfgang Windgassen, a Wagnerian tenor of first rank. Gustav Neidlinger as Amfortas reached the summit of emotional power, while Heinz Cramer as Klingsor established an effective contrasting figure. As to Martha Moedl as Kundry, she possesses a beautiful, rich voice which made her the center of attention. The setting of Montsalvat was majestic, and the *mise en scène* had such nobility that one felt as if he were attending a religious service. The scene of the Flower Maidens, in spite of the perfection of the ensemble, was contrary to French taste, but this was a small shadow in a bright picture.

■ The Russian bass, Ivan Petrov, who sang Boris in *Boris Godounov* and Mephistofeles in *Faust*, could not make us forget his predecessor Christov, though his voice is very powerful and his stature most impressive. During an important recital at the Palais de Chaillot he was most successful in arias from operas by Glinka, Tchaikovsky, Rachmaninoff, Verdi, and Gounod. These are closer to his temperament than Schubert and Schumann.

■ Two magnificent concerts were conducted by Igor Markevitch with the Orchestre Nationale de la Radiodiffusion Française at the Théâtre des Champs Elysées, and by the Choir of St. Hedwig's Cathedral in Berlin. Markevitch's art fascinated his audience by deeply felt and intelligent interpretations. Not one gesture was wasted on pure effect. The "Daphnis" Suite by Ravel has been rarely heard with such transparent clarity. Stravinsky's Symphony of Psalms and Beethoven's Ninth had an almost mystic and deeply moving impact.

■ At the Societé des Concerts, Edmund Pendleton, organist and chorus director of the American Church in Paris, offered impressive excerpts from the St. Matthew Passion. His tempi were well chosen, and the Philharmonic Chorus of Paris was an excellent helper. Three soloists were particularly outstanding — Nicolai Gedda, who enjoyed great success in the performance of *Oberon* at the Opera; Gerard Souzay as the admirable interpreter of the part of Christ; and Mme. Zareska.

■ Under the baton of Jean Martinon, the Concerts Lamoureux gave a Festival of French and American Music. Programmed were Piston's "The Incredible Flutist," which should make a ravishing ballet score; the beautiful Concerto for violoncello and orchestra by Samuel Barber, which received a superior interpretation by Annlies Schmidt; and the charming Serenade by Milhaud.

■ We now have in France a young conductor from whom we can expect much. Alain Lombard, 13 years old, gave his fourth concert with the Orchestre Pasdeloup (Beethoven, Schubert, Moussorgsky, Borodin), and amazed his listeners with his calm authority and the authenticity of his conceptions.

■ The René Blum Award, given each year in memory of the late director of the Ballet de Monte Carlo by the Association of Dance Critics, was this year given to the young dancer Claudine Barbini, who is at present in New York with the Ballets de Roland Petit.

SUZANNE DEMARQUEZ

BERLIN

■ March and April are the breathtaking months of the German musical scene. A certain relaxation from the strains of the winter season is used to make busy preparations for the forthcoming summer festivals. Meanwhile the ordinary concert and opera seasons go on, but without the glittering highlights of the winter, so that an appearance of Furtwängler with the Berlin Philharmoniker is something of a surprise.

■ Another surprise is the good will tour of Germany by five young American soloists. In Berlin they appeared in a concert with the Philharmoniker, conducted by Artur Rother. The program included Vaughan Williams' Romance for Harmonica, String Orchestra, and Piano by John Sebastian; the agile coloratura soprano of Barbara Gibson in an extremely difficult Meyerbeer aria; Jorge Bolet's stirring reading of Rachmaninoff's Rhapsody for Piano and Orchestra; Carol Brice's deep-felt interpretation of Mahler's "Lieder eines fahrenden Gesellen"; and a brilliant rendering of Chopin's E minor concerto by Constance Keene.

■ A main event of the season at the Berlin Städtische Oper was a ballet premiere, with Cocteau's elegant "The Lady and the Unicorn" as the *pièce de résistance*. The score was composed by Jacques Chailley, a specialist in French music of the Middle Ages, who has very successfully captured the spirit of that time. The Balanchine-like choreography was by Heinz Rosen, to whom Cocteau has dedicated this ballet.

■ Essen, one of the most enterprising German cities, has followed last year's remarkable production of Alban Berg's *Lulu* with Dallapiccola's *The Prisoner*. They are performed on a double-bill with Cocteau-Honegger's *Antigone*, which had its German premiere (1928) on the same stage.

■ Hamburg had two more opera premieres of unusual interest. In a double bill with *Gianni Schicchi* it staged the not too well received German first performance of Martinu's opera *The Marriage*, and more recently the last Handel opera, *Deidamia*, under the more suggestive title *Achilles Among Women*.

■ Hindemith's oratorio "Das Unaufhörliche" (1931) was performed in the Munich Musica Viva series. The text by Gottfried Benn is a rather pessimistic comment on Heraklit's *panta rhei* out of an expressionist perspective. Hindemith's music combines monumental choruses, soli for soprano and tenor of captivating lyricism, and heroic bass passages, to which the marching rhythms of the baritone, representing the materialist spirit of modern man, form a striking contrast.

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BUENOS AIRES

From December to late March the summer season of the Colon forces took place at the new open air auditorium "Eve Perón" at Centenario Park before audiences of about 10,000. A series of Concerts by the Municipal Orchestra, conducted by Ferrucio Calusio, featured an interesting and highly instructive lecture, "Inside the Orchestra," by the noted critic Jorge D'Urbano with musical illustrations by soloists of the ensemble. Ballet performances of "Gaité Parisienne," "The Three-Cornered Hat," and other works were followed by an opera season that brought the *rentrée* of Tito Schipa. His performances of Edgardo in *Lucia,* Nemorino in *Elisir d'amore,* and Alfredo in *Traviata* evoked nostalgic memories. Blanca Baigorri, Sofia Bandin, Luisa Bartoletti, Renato Cesari, Angel Matiello, and other well-known Argentine singers excelled in familiar roles. The almost debutante Haydée de Rosa, new Argentine dramatic soprano, as Leonora in *Trovatore* and Santtuzza in *Cavalleria,* showed that with a few improvements she might become a sensational diva of international fame.

Subsequently came a series of Spanish *zarzuela* conducted by the famous Spanish composer and conductor Federico Moreno Torroba, who offered bright and spirited versions of his "Luisa Fernanda" and "La Chulapona" in addition to the always welcome "La Verebena de la Paloma" (Bretón) and "La Revoltosa" (Chapí).

A joint program by David Oistrakh (violinist) and Tatiana Nicolaieva (pianist) was included in the Soviet Delegation to the International Cinema Festival that took place in Mar del Plata, Argentina's Atlantic City.

■ In a concert at the Colon Theatre, which was the first of a series of four, Oistrakh's versions of Beethoven's Sonata No. 1, Prokofieff's Sonata No. 1, and minor works by Tchaikovsky, Symanowski, Del Olmo, and Kodaly-Freiguin were performed with tremendous technical command and sound musicianship, confirming what the *Musical Courier* stated in the Review of Recorded Music (Feb. 15 issue): "This violinist is a match for any of the concert 'greats' of our time." JORGE M. WHITE

Opera in Puerto Rico

The University of Puerto Rico proudly announces its first season of grand opera, which will be presented June 11-19, 1954, in the University auditorium in Rio Piedras, Puerto Rico.

The entire project has been developed by its newly appointed general manager, Albert B. Gins, eminent New York attorney, former executive head of the American Guild of Musical Artists, and a music patron of long and faithful standing. His assistants are Emerson Buckley, who will be responsible for all musical activities, and John Brownlee, whose responsibilities encompass production.

The first season will be devoted to performances of *La Traviata, Lucia di Lammermoor, Madama Butterfly, La Bohème, Carmen, Rigoletto, La Tosca,* and *Die Fledermaus.* The finest artists have been engaged to sing these operas, artists known throughout the world for their performances at the Metropolitan and City Center.

The orchestra, part of the chorus, and the ballet, all members of the Metropolitan Opera Company, will be flown down to Puerto Rico from New York. The New York chorus will be supplemented by the chorus of the University of Puerto Rico, headed by their chorus master, Augusto Rodriguez, who is also the permanent director of the University of Puerto Rico Chorus. The operas will be conducted by Emerson Buckley, Wilfred Pelletier, and Joseph Rosenstock. The operas will be staged by Desiré Defrere and Anthony Stivanello.

It is the desire and hope of the new management that in subsequent seasons new talent of local origin can be presented. The University of Puerto Rico is very enthusiastic over this new and ambitious endeavor, and is confident that this first-rate company will win the support of opera-loving Puerto Ricans.

International Competition for Musical Performers at Genoa

The Jury for the 10th International Competition for Musical Performers, which will take place from Sept. 20 to Oct. 3, 1954, at the Geneva Conservatory, includes the names of 37 eminent artists of different countries, under the presidency of Mr. Henri Gagnebin: 11 from Switzerland, 9 from France, 5 from Italy, 4 from Austria, 4 from Germany, 2 from the U.S., 1 from Belgium, and 1 from England. The last date for application is July 15, 1954. The Secretariat (Conservatory of Music, Geneva, Switzerland) will supply information concerning the competition, accommodations, prospecti, rules, etc., gratuitously on request.

World Music Festival in Israel

The 28th World Music Festival of the ISCM will be held from May 30 to June 10 in Haifa on Mount Carmel. It is devoted to orchestral, chamber, and choral concerts, and first performances of numerous new works by composers from many countries, some of them from Israel. The final event on June 7 will be devoted entirely to Israeli music.

During the festival the world premiere of Milhaud's new opera *David* (written to a libretto by Armand Lunel) will be given. The international board of UNESCO will hold a symposium on "The Oriental Influence in Modern Music," during which oriental dancers and musicians will perform.

Mary Curtis, dramatic soprano who has sung leading roles in the major opera houses of Italy, Sicily, Monaco, Egypt, England, and the United States, will sail early in May for engagements at La Scala, Milan, and will sing Aida at the Caracella in Rome and the Arena in Verona.

MEXICO

■ Carlos Chavez, in his usual dramatic manner, opened the National Symphony Orchestra season in Bellas Artes, and the program was televised. The concert opened with Johann Christian Bach's Symphony in B-flat. The Beethoven violin concerto featured a new violinist as soloist—Karl Freund—who, as a chamber music player in Europe, gave a classic interpretation far removed from virtuosity, but in a mode that created a perfect ensemble, which was what Beethoven wanted to create. The Beethoven Fifth Symphony, as directed by Chavez, was imbued with Mexican feeling, and far from authentic. The playing was marked by too many tonal contrasts, too much noise and drama. (Recently Kleiber gave us a beautifully authentic version of the work. But Kleiber is a Beethoven authority.) Blas Galindo's Symphony for Strings, a Mexican work, seemed well constructed but uninspired. Galindo was one of the so-called Five who years ago started to create a true Mexican musical art, and he has consistently pursued his ideal. He is today, perhaps, the most authentic Mexican composer. CHARLES POORE

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TOKYO

■ The greatest concert season since World War II is now opening in Japan. It features appearances by Wilhelm Backhaus, Feruccio Tagliavini, Jascha Heifetz, and Herbert von Karajan, who are giving 10 to 15 concerts in several cities in Japan.

The recital given by Wilhelm Backhaus on April 9 in Hibiya Hall, Tokyo, before a packed house, will reverberate for a long time in the memories of the music-loving Japanese. It was his very first performance in Japan, and the Japanese were hearing him with unspoiled first wonder.

They had read in the papers, a while back, how his New York performance had really enthralled an audience at Carnegie Hall, perhaps the hardest in the world to please.

Bach, Brahms, and Chopin — the whole program — was played with freshness, virility, thoughtful contrast, variety of effect, extraordinary beauty of tone, and a neatness of execution and form which are probably qualities of technique and artistry only a Backhaus could command. All the critics praised his youthful touch and perfect authority. The nuances were a marvel.

I, Kyogoku, heard him play in London 23 years ago, and I marvel that he retains his youthfulness and perfection of technique. He is 70, but it is not an old man playing. His execution is orthodox in the best tradition.

Prominent among those in the audience were: His Excellency Mr. and Mrs. Reinhald Hohl; Daniel Levi, the French Ambassador, and his wife; Dr. Edward Ronald Walker, Australian Ambassador, and his wife; Dr. Heinrich Northe, Chargé d'Affaires of the German Embassy, and his wife; and H. N. Brain, British Minister, and his wife.

TAKATOSHI KYOGOKU

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The *Musical Courier's* Calendar of World Music Festivals

(May-September)

AUSTRIA
- Bregenz. Music Festival. Light-opera and ballet performances and concerts. July 25-Aug. 16.
- Salzburg. Salzburg Festival. Opera performances and concerts. July 26-Aug. 30.
- Vienna. Spring Music Festival. Opera performances and concerts. May 29-June 20.

FINLAND
- Helsinki. Sibelius Festival. June 10-18.

FRANCE
- Abbaye De Royaumont. Semaines Musicales Internationales. Weekend concerts. June.
- Aix-en-Provence. International Festival of Music. Opera performance and concerts. July 10-30.
- Arles. Opera Festival. June 20-July 10.
- Besançon. Music Festival. Sept. 3-13.
- Bordeaux. Music Festival. May 18-30.
- Lyon-Charbonnieres. Music Festival. June 20-July 10.
- Marseille. Music and Dance Festival. July 1-10.
- Menton. Music Festival. August 1-15.
- Nice. Music Festival. June.
- Nimes. Summer Festival. Dance events. July.
- Prades. Chamber - music programs, directed by Pablo Casals. August.
- Strasbourg. Music Festival. June 11-20.

GERMANY
- Ansbach. Bach Week. June.
- Augsburg. Opera Festival. August.
- Bayreuth. Bayreuth Festival. Wagner operas. July 22-Aug. 22.
- Berlin. Berlin Festival Weeks. September.
- Coblenz. Season of outdoor operettas. June 28-Sept. 13.
- Munich. Opera festival performances by Bavarian State Opera. Aug. 12-Sept. 9.
- Stuttgart. Richard Strauss Festival. June.
- Wiesbaden. International Opera Festival. May 1-29.

GREAT BRITAIN
- Edinburgh. Edinburgh Festival. Opera and ballet performances and concerts. Aug. 22-Sept. 11.
- Glyndebourne. Glyndebourne Opera Festival. June 6-July 20.

ITALY
- Enna. Opera performances at Lombardi Castle. July.
- Florence. Maggio Musicale. Opera and concert performances. May 15-July 5.
- Florence. Musical Evenings. July and August.
- Milan. Opera and concert season at La Scala. June-September.
- Perugia. Sagra Musicale dell' Umbria. Sacred choral concerts. Sept. 19-29.
- Rome. Opera performances at Baths of Caracella. July.
- Venice. International Festival of Contemporary Music. Sept. 11-22.
- Verona. Opera performances at the Verona arena. July and August.

NORWAY
- Bergen. Music Festival. June.

THE NETHERLANDS
- The Hague. Holland Festival. Opera and ballet performances and concerts. June 15-July 15.

SWITZERLAND
- Fribourg. Music Festival. July.
- Lucerne. International Festival of Music. Aug. 8-29.
- Zurich. June Festivals. Orchestra concerts in the Tonhalle. June 2-July 5.

UNITED STATES
- Aspen Festival, Aspen, Colo. Programs by recitalists and ensembles. June 28-Sept. 5.
- Bach Festival, Carmel, Calif. Sunset Auditorium. Choral and instrumental music by Bach and other composers. July.
- Berkshire Festival, Tanglewood, Lenox, Mass. Six weekends of concerts by the Boston Symphony, and chamber orchestra. July 5-Aug. 15.
- Central City Festival, Central City, Colo. Opera House. Two or three opera productions during four-week season, followed by one play for three weeks. July and August.
- Chautauqua Institution, Chautauqua, N. Y. Operas, symphony programs, and chamber music. July 4-Aug. 29.
- Cincinnati Summer Opera, Cincinnati, Ohio. Zoological Gardens Pavilion. Five weeks of opera. June 28-Aug. 1.
- Oglebay Institute, Wheeling, W. Va. Oglebay Park Amphitheatre. Summer concerts and opera productions. July and August.
- Ojai Festivals, Ojai, Calif. Chamber-music programs. May 20-23.
- Plymouth Rock Center of Music and Drama, Duxbury, Mass. Concerts, operas, and plays. July and August.
- Red Rocks Festival, Denver, Colo. Red Rocks Amphitheatre. Denver Symphony. July and August.
- St. Louis Municipal Opera, St. Louis, Mo. Municipal Open Air Theatre, Forest Park. 88 opera performances. June-September.

STOCKHOLM

■ After an absence of some twenty years, Vronsky and Babin last month again appeared on our musical horizon, sweeping through the Nordic lands in meteor fashion. Within a few weeks they performed in Denmark, Sweden, Norway, and Finland—giving recitals, playing on various radio programs, and performing as soloists with orchestra.

Vronsky and Babin on board the S.S. Liberté, *Europe-bound.*

It was impressive to meet these artists again. Their artistic maturity bore witness to their progress on the long road toward the goal set at an early age. Their art of two-piano and piano-duet playing, as it was heard in the capitals of Scandinavia—Copenhagen, Stockholm, Oslo, and Helsinki—seemed to underline one basic truth (often unsuspected) concerning all good ensemble playing, namely, that it is not the identical tonal production of each participating player, but rather a meaningful integration of differences of each artist in the group that makes for live and harmonious performance.

Through all their programs, which ranged from Mozart's great duet Sonata in F to Stravinsky's "Petrouchka" Suite (in Babin's own brilliant adaptation for two pianos), they played with a devotion to style, clarity of structural perception, and richness of tone color (not to mention the technical mastery of the instrument) not commonly heard in these lattiudes. Critical reviews in four languages from four capitals bristled with adjectives like "perfect," "unbelievable," "immaculate." The public in every city they played gave them enthusiastic ovations.

ANDREAS VON HANSON

RADIO AND TV

By
DR. HENRY W. LEVINGER

Pelleas and Melisande on NBC-TV

The NBC Television Opera (Samuel Chotzinoff, producer) offered Scenes from Debussy's only opera, *Pelléas et Mélisande,* on April 10. The performance, elegantly conducted by Jean Morel, and atmospherically staged by John Bloch in like settings by William Molyneux, was directed by Kirk Browning. Together with other fine translations—Thomas and Ruth Martin's *Bohème,* Robert Morris' *Barber of Seville*—this one (by the NBC opera staff) again proved the desirability of performing opera in English (if translated well, of course). Everybody could follow the action easily, and the intricate psychological and symbolic elements of this poetic libretto were exhibited much more intelligibly than they are in French before an English-speaking audience. Omitting scenes 6, 8, and 9, Debussy's work received a hearing of subtlety and understanding. (Also cut, for reasons of timing, were the orchestral interludes which join the 13 scenes. Strangely enough, this seemed to lengthen the performance, since the emotional continuity as expressed by this sensitive orchestra-poem was interrupted.)

Davis Cunningham and Virginia Haskins were the unfortunate lovers, and in appearance and vocally did themselves proud. As the jealous Golaud, Carlton Gauld was very impressive, while Lee Cass and Mary Davenport were excellent as Arkel and Genevieve. Bill McIver's Yniold deserves special commendation. With exemplary diction he made his scene the dramatic highlight of the performance. It was here also that a convincing translation of the all-important "regarde" into "keep looking" — the demand of Golaud, that Yniold should watch the proceedings in his mother's room—illustrated convincingly the case for opera in English. The orchestra created a magical beauty of sound, and the camera shots were most imaginative. H. W. L.

Pelleas and Melisande. *At the insistence of Golaud (Carlton Gauld), Yniold (Bill McIver) watches the proceedings in his mother's room.*

Boston Symphony Concert Series On NBC Radio Network

Exclusive arrangements have been concluded to broadcast the concerts of the Boston Symphony Orchestra over the coast-to-coast facilities of the NBC Radio Network direct from Symphony Hall in Boston during the 1954-55 season. Guest conductors of the Boston Symphony Orchestra next season will include Pierre Monteux and Guido Cantelli, both of whom were guest conductors of the NBC Symphony Orchestra this past season. Among soloists scheduled for the 1954-55 season are: Claudio Arrau, Joseph Szigeti, Isaac Stern, Robert Casadesus, Margaret Harshaw, and Irmgard Seefried. Also included in the arrangement are the broadcasting rights to the "Pop" concerts and Tanglewood Festival.

Sigma Alpha Iota Honors NBC-TV Opera Theatre

Samuel Chotzinoff has accepted a trophy of award for the NBC Television Opera Theatre, of which he is producer, from Miss Herta Glaz, acting for Sigma Alpha Iota, national women's music fraternity. The award was given for the National Broadcasting Company's contribution to music in the television field in 1953.

Concert Music on the Air (20-112 Hours Weekly)

For the convenience of our readers we have printed below a listing of radio broadcasting stations in the United States that broadcast 20 to 112 hours of concert music weekly. We would appreciate information regarding new stations and corrections in the present index. A further listing of stations broadcasting 10 to 20 hours of concert music will be published at a later date.—Ed.

CALIFORNIA:
Berkeley, KRE, 601 Ashby Ave.
Los Angeles, KFAC
Modesto, KBEE, 14th & "I" Sts. (FM)
San Diego, KSON, 630 "F" St.
San Francisco, KRON, 901 Mission St. (FM)
San Mateo, KEAR, 3 37th Ave.

COLORADO:
Boulder, KBOL, 1617 Pearl St.
Denver, KFEL, Albany Hotel
Denver, KOA, 1625 California St.

CONNECTICUT:
Hartford, WDRC (FM)

DISTRICT OF COLUMBIA:
Washington, WCFM
1120 Connecticut Ave. N.W. (FM)
Washington, WGMS

IDAHO:
Rexburg, KRXK, 455 So. 2nd East

ILLINOIS:
Chicago, WEAW (FM)
Chicago, WEFM, 6001 W. Dickens Ave. (FM)
Chicago, WFMT (FM)
Evanston, WNMP, 2001 Oakton St.

IOWA:
Ames, WOI, Iowa State College of Agric.
Iowa City, WSUI, State University

MARYLAND:
Baltimore, WWIN, 5740 Reistertown Rd.
Baltimore, WITH, 7 E. Lexington St. (FM)

MASSACHUSETTS:
Boston, WXHR (FM)
Waltham, WCRB, 834 Main St.

MICHIGAN:
Detroit, WLDM, 15401 W. Ten Mile Rd. (FM)

MISSOURI:
St. Louis, WEW, 3642 Lindell Blvd.

MONTANA:
Kalispell, KGEZ, 7 Main St.

NEBRASKA:
Kearney, KGFW, Federal Annex Bldg.

NEW JERSEY:
Bridgeton, WSNJ

NEW YORK:
New York, WABF, 654 Madison Ave. (FM)
New York, WQXR, 229 West 43rd St.
Rochester, WRNY
Troy, WFLY, Hotel Troy (FM)
White Plains, WFAS, 8 Church St.

NORTH CAROLINA:
Greensboro, WFMY, 212 No. Davis St. (FM)

OHIO:
Cleveland, WDOK, 1515 Euclid Ave.

OREGON:
Portland, KPAM, P.O. Box 1230

PENNSYLVANIA:
Allentown, WFMZ, 1524 Linden St. (FM)
Philadelphia, WFLN, 8200 Ridge Ave. (FM)
York, WRZE, 31 E. King St. (FM)

SOUTH CAROLINA:
Greenville, WMUU, Bob Jones University

TEXAS:
El Paso, KELP
San Antonio, KITE, 310 Transit Tower

VIRGINIA:
Richmond, WMBG, 3301 W. Broad St.

WASHINGTON:
Seattle, KISW (FM)

THE DANCE

By ROSALYN KROKOVER

■ Recently the New Dance Group gave a series of six programs, presented by the YM-YWHA Dance Center. The New Dance Group is the organization that last year held forth at the Ziegfeld Theatre. It contains almost thirty dancers, some of whom could be labelled old-timers of the contemporary dance scene. William Bales and Beatrice Seckler, for example, first gained recognition for their work back in the Humphrey-Weidman days. Others in this group are relatively new to the field. In short, the New Dance Group is a collection of dancers in various stages of development, all working in what can be called, for lack of a better term, the American expressionist dance.

While no attempt was made by this department to cover the entire series, enough of the works were seen to obtain a general idea of how the older pieces stand up on repetition, and what direction the dancers are taking in their new compositions.

The program opener for the series was Sophie Maslow's *Folksay*. This has become more or less a classic of its kind and seems to serve as the *Swan Lake* or *Les Sylphides* of the modern dance. It received a wonderfully spirited performance with Sophie Maslow, Eve Beck, and William Bales in the more important roles. The singers—Tony Kraber and Earl Robinson—in an easy offhand manner, presented just the right accompaniment for the work.

Maslow's other contributions, *Manhattan Transfer* and *Celebration*, are not nearly as well-made as *Folksay*. *Manhattan Transfer* is a polite, blues-like affair in three movements—Prelude, Nocturne, and Rondo—that never seems to get anywhere. There is not enough variation in tone for the length of the work. *Celebration* is a series of seven dances based on Israeli folk songs. While some of the dances have a certain charm and quality that is pleasant to watch, the work as a whole not only lacks form but, by having the singer-accompanists, Hillel and Aviva, take over for several numbers, the whole thing comes to a dead stop long before the official end.

Of three new works—Eve Gentry's *Epitaph*, Mary Anthony's *The Women of Troy* and Anna Sokolow's *Lyric Suite*—the last-named had some of the most interesting moments. The first two were the same pale imitations of the Graham or Humphrey schools that we have been seeing for the last ten years or so—sincere, serious, without real imagination or inspiration, and "oh, the pain of it all." Sokolow's *Lyric Suite* had the benefit of Berg's powerful Lyric Suite played by the Juilliard String Quartet. Of the five movements, only two were outstanding choreographically. These were the Allegro, which, as danced by Beatrice Seckler, had an electrifying intensity; and the Largo, danced by Eve Back and Jeff Duncan, which had some effective sections.

Donald McKayle has tidied up his Nocturne since it was last seen here. But it, too, has its faults. McKayle has a definite gift for creating movement with some originality, and he is not inhibited by certain rules that so many dancers make for themselves, but he has not explored the use of space in the handling of a group. In an extended work, movement for movement's sake, no matter how good, becomes wearing, and needs to be integrated with patterns in space in order to hold the interest of the spectator.

There was but one dance that was altogether absorbing in the dozen or so that we saw. It was Daniel Nagrin's *Strange Hero*. In this work Nagrin has captured the very essence of a character through exciting and well-made dancing. Here is a personality at work with a striking dance vocabulary. The orthodox "modernist" would probably call it "too theatrical," while the theatre people might call it "too arty." Nevertheless, Nagrin has a powerful personality and everything to go with it. When he performs *Strange Hero*, he almost pulls you right out of your seat. Isn't that what dancing should do? Or any form of theatre, for that matter?

After a concentrated viewing of this cross-section of American dance, it becomes more and more evident to this observer that what it lacks are personalities. There are too many imitators, too many little people dealing with big issues, too many ultra-serious creators trying to bring their interpretation of the problems of the world to the public. Not that art should evade these problems; but to deal with cosmic matters one must have a cosmic mind. One begins to wish that Freud had never been invented. But basically it is the lack of real personality that is disturbing.

Sophie Maslow and William Bales in Miss Maslow's Folksay*—". . . a wonderfully spirited performance."*

Looking back briefly over the line of outstanding American protagonists of the expressive free dance, one is conscious primarily of personality. The big figures were all individualists and pioneers, regardless of their technique, ideas, or lack of them. Surely Isadora Duncan could never have been accused of being a technician representing a specific school. Yet she held audiences in several continents spellbound. Ruth St. Denis made no pretense toward authenticity in her Oriental dances, yet she intrigued the public with her personal portrayals of what she saw in the many countries she visited. Martha Graham and Doris Humphrey are concerned with experimentation in forms and techniques with which to express basic emotional reactions. But when either one of those dancers is at work the audience is aware of a commanding figure who transcends material and is pure personality. Name a great dancer, actor, performing musician, orator, and you have somebody who can come right over the footlights into the laps of the audience. It is this quality that Daniel Nagrin is going to possess if he develops as he should; and it is a quality becoming rarer and rarer in the modern dance world.

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BOOK REVIEWS

By HAROLD SCHONBERG

■ Berlioz is very much in the air these days, what with the formation of the Berlioz Society, full-length recordings of some of his major works, and a surprisingly large number of live concert-hall performances. How much of this activity can be traced to the publication of the two-volume study that was written by Jacques Barzun a few years ago is anybody's guess. Barzun certainly pleaded his case convincingly; and whatever anybody may think of the conclusions he drew, his scholarship hardly could be denied. Now Barzun has added to Berlioz lore with *New Letters of Berlioz —1830 - 1868* (Columbia University Press, 322 pp., $4.50.)

This book is part of the Columbia University Bicentennial celebration. Some samples of its current scholarship have been published, and this is one. (Some others are "On the Determination of Molecular Weights by Sedimentation and Diffusion," "The Algebraic Theory of Spinors," and "Apocrimata: Decisions of Septimus Severus on Legal Matters.") Barzun has arranged his book with texts in French and English on adjacent pages, and with a running commentary linking the letters. There also is a general essay — an introduction discussing Berlioz and the problems of scholarship that the editing of the letters entailed. What emerges is in effect a sort of biography through letters. There are painstaking notes, appendices, and bibliography. A fine piece of work, in short.

But, alas, the letters themselves are of scant interest except to Berlioz specialists. Bear in mind that this collection is formed of material not previously published, and is scarcely the cream of Berlioz' thoughts and hopes. Even at that, though, one could have hoped for more gossip, more of Berlioz' opinions on music and musicians.

What we do get is an idea of Berlioz' incredible activity. And once in a while there is a real gem, such as the letter written to Theodore Ritter from London on July 3, 1855. Berlioz is in a chatty mood here. He talks about the way Klindworth played a concerto, how there is a party in the evening, how Meyerbeer turns up. There is a delicious, and slightly malicious touch in his relation about the crossing of paths of those two great personalities, Meyerbeer and Wagner. "Wagner leaves after dear Mr. Hogarth has introduced him in turn to Mr. Meyerbeer, asking both those lions whether they knew each other." Berlioz and Wagner later got together. "We went and drank punch at his house after the concert, and there he reiterates his regard for me, embraces me with passion, saying he had entertained a host of prejudices against me; he weeps, he leaps, he has hardly left [London] before *The Musical World* publishes the passages in his book [*Oper und Drama*] where he takes me apart in the most witty and amusing fashion possible." All this and more in one letter. It is the civilized, irrepressible Berlioz speaking.

There are one or two other passages worth abstracting from various letters. Writing about a small orchestra, he comments: "And no orchestral boorishness. I certainly prefer these modest little orchestras with a few holes in their pants and out at elbows to the hideous, loud-mouthed barkers clad in brass and shouting with lung and gut atop their soapbox: 'Come in, folks, standing room only'!" There is, in one letter, the subtlest but firmest rebuke to Wagner's transparent flattery: "Why, when you write to me, do you address me as 'Dear Master,' like people who stand on ceremony? Between us it is out of place." And there is a long, bitter section in a letter dated Feb. 6, 1863, to a young American composer: "If to you New York is the Purgatory of musicians, then to me, who know it well, Paris is their Hell . . . I have said goodbye to all musical illusions, I do nothing more. I have made arrangements so that I can at any instant say to death: 'Whenever you like.'"

■ A book that many readers should find interesting is *Masters of the Orchestra*, by Herbert Peyser and Louis Biancolli (G. P. Putnam's Sons, 481 pp., $6). The title is a little misleading. While all of the composers discussed here *are* masters of the orchestra, their orchestral contributions are by no means stressed, especially in Peyser's essays. The fourteen essays were originally written for radio subscribers of the New York Philharmonic-Symphony. Peyser, who died on Oct. 19, 1953, was one of the last of the band of great critics who were active in New York from the Twenties on. He never did publish a book, and Biancolli, in assembling these specimens of his work, has intended them "as a memorial volume to a distinguished American critic and musicologist."

Peyser contributes the essays on Bach, Handel, Haydn, Mozart, Schubert, Mendelssohn, Schumann, Berlioz, and Strauss. Pitts Sanborn is responsible for Brahms and Beethoven, Robert Bagar for Wagner, Biancolli for Tchaikovsky and Prokofieff..

With all due respect to the contributions of the other writers—and some of those contributions are of real interest—it is the group of Peyser pieces that will receive the greatest attention. Peyser, writing for a radio audience, disclaims any pretence at involved scholarship, but what he has done within this framework is brilliant. In organization, content, subtle literary touches, and ability to recreate a composer and his period, his work is a model of what such a genre should be. None of the other material in the book has this kind of penetration. The other essays, indeed, are more program notes than anything else. Biancolli, for one, has not hesitated to draw verbatim on the program notes he wrote during his tenure as annotator for the Philharmonic-Symphony. Which does not lessen the value of his contributions—those are admirable program notes—but they do necessarily impart a certain secondhand quality.

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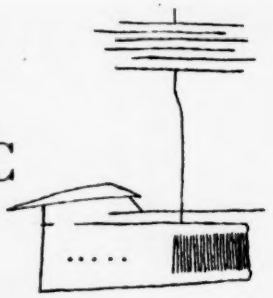


Gieseking Interprets Youthful Debussy

It seems a paradox that a German should be the most authoritative interpreter of a French composer's music, but few pianists today can match Walter Gieseking's readings of Debussy. His sense of delicate nuance, his complete mastery of the composer's pedal devices, and his veiled legato tone evoke pianistic effects rarely heard. The Angel company compliments this release, the first of a Gieseking-Debussy series, with lifelike piano sound.

Most of the fifteen inclusions were written before the composer's thirtieth birthday. *Danse, Reverie, First Arabesque, Second Arabesque, Nocturne, Valse Romantique, L'Isle Joyeuse, Le Petit Nègre, Masques, Danse Bohèmienne, Ballade, Mazurka, La Plus que Lente, Berceuse Héroique, Hommage à Haydn. Walter Gieseking, pianist.* Angel 35026—$5.95.

"Peer Gynt" From Oslo, Norway

Grieg's fanciful Incidental Music to Ibsen's "Peer Gynt" is presented in a warm performance by an all-Norwegian performing group. Thirteen of the twenty-three numbers from the stage version are presented. The omissions perform essentially a dramatic rather than musical function. The recorded sound is good, the performance simple and direct. *Grieg: Incidental Music to Ibsen's "Peer Gynt." The Oslo Philharmonic Orchestra, Odd Grüner-Hegge conducting.* Mercury. MG-10148—$5.95.

Recent French Releases

Of the two recent releases of Emanuel Chabrier's Suite Pastorale, this reviewer might have been tempted to choose the slower, more defined Orchestre des Concerts Lamoureux version over that of the Paris Conservatory Orchestra if only it had been free of physical defects. In listening to this composition, it is not difficult to understand why Chabrier's writing should have won the admiration of Igor Stravinsky, since there is much in Chabrier's musical thought and orchestration that is akin to Stravinsky's classical period. The second recording by London is technically good and offers two suites by Georges Bizet. These prove to be light, charming interludes. *Chabrier: Espana, Suite Pastorale, Fête Polonaise, Joyeuse Marche, and Gwendoline Overture. Orchestre des Concerts Lamoureux, Jean Fournet conducting.* Epic LC-3028—$5.95. *Chabrier: Suite Pastorale. Bizet: Jeux d'enfants, La Jolie Fille de Perth Suite. L'Orchestre de la Société des Concerts du Conservatoire de Paris, Edouard Lindenberg* conducting. London. LL-871—$5.95.

A Recital of Contemporary Song

SPA (Society of Participating Artists, Inc.) has just released 14 songs by German-American Werner Josten in a recorded premiere with Sara Mae Endich, soprano, and William McGrath, tenor, sharing the vocal duties. Curiously noncontemporary in sound, these works reveal opaque modal treatment and antiquarian rhythmic devices. The result is a suave, lyrical texture thoroughly captivating and intriguing. Equally engaging are the able performances of Miss Endich and Mr. McGrath, whose perfect diction shows these songs to their very best advantage. The songs themselves are worthy vehicles for the voice, since they lie in comfortable ranges and are gentle in technical demands. With the composer at the piano, the interpretations are authoritative, and the total result highly gratifying. The shallow sound is at times disturbing, and one regrets that this performance did not receive better technical treatment. SPA Record. SPA 34—$5.95.

"Le Sacre" Competition

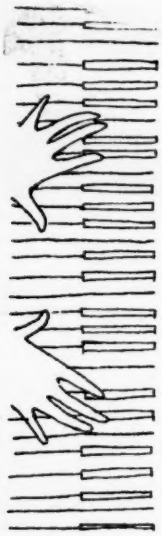
A second compelling Hi-Fi recording of Stravinsky's earthy *Le Sacre du Printemps* reaches the record buyer this month. We voted the Steinberg-Pittsburgh disc one of the month's best for March; now Mercury's Dorati-Minneapolis version receives the laurels for May. Both efforts are definitely in the Hi-Fi category. Dorati lacks a little of the Steinberg drive, but this latest disc provides some of the finest percussive effects on records. This latest version concentrates on the primitive effects of the score. For our money, this is Stravinsky's most exciting ballet score, and conductor Dorati is most at home in the ballet medium. The new disc is a masterpiece in sound engineering. *Minneapolis Symphony Orchestra, Antal Dorati conducting.* Mercury. MG-50030—$5.95.

Mozart—A New "Jupiter" And "Haffner"

The Pittsburgh Symphony, with William Steinberg conducting, offer their concerted efforts in the mighty "Jupiter" and "Haffner" Symphonies to the already enormous recorded pool of Mozart's works. Steinberg's conception has vigor and drive, but little pause for the finer shades of tonal nuance associated with Mozart's music. The over-all tone, in fact, is rather strident. Despite the presence of some undesirable qualities, the performances are good, for Mozart seems to stand up well under such treatment. The recorded sound is average for Capitol's usually high standard. *Pittsburgh Symphony Orchestra, William Steinberg conducting.* Capitol. P8242—$5.70.

Roberta Peters—Youngest Member of a Great Tradition

A curious release is this Victor recording of Roberta Peters in scenes from *Lucia di Lammermoor, I Puritani, La Sonnambula,* and *Linda di Chamounix* coupled with vintage coloraturas Luisa Tettrazini (*Mignon,* 1908), *Amelita* Galli-Curci (*Barber of Seville,* 1927), and Lily Pons (*Lakmé,* 1930). The comparison set forth on this single disc proves that Miss Peters can hold her own with her great immediate predecessors, and the recording should be a coveted possession of all opera star collector fans. *Peters, Tetrazzini, Galli-Curci, Pons. RCA Victor Orchestra, Renato Cellini conducting.* Victor. LM-1786—$5.95.



UP AND DOWN THE GUILD KEYBOARD

By GRACE WHITE

Not many times in history has the academic world given such recognition to a musician as Hardin-Simmons University is bestowing upon Irl Allison, Founder and President of the Guild, who will receive the honorary degree of Doctor of Laws at commencement ceremonies, May 31.

The Seattle chapter of the Guild is presenting Siegfried Schultze in a piano recital at the Woman's Century Club Theater during his stay as adjudicator in Seattle. After the program (Mozart, Schumann, and Chopin) there will be a reception for Mr. Schultze in the beautiful lounge. Frances Duffy is Seattle Guild chairman. The other members of the committee are Mrs. Pearl Cramer, Bertha Mjelde, Malcolm Frost, Herbert Malloy, Mrs. Craig Dooley, Gwendolyn Remy, Mrs. A. A. Alexander, Mrs. Vance Thompson.

Another Guild entrant of Rosina Lhevinne, Van Cliburn, has received a distinguished honor. Only 19, he is the first contestant in three years to receive the Leventritt award, which entitles him to a solo appearance with the Philharmonic - Symphony in New York. Mme. Lhevinne will teach this August in the University of Southern California in Los Angeles.

Bernice Frost returned from Europe in time to give a course for teachers in Savannah, judged the Syracuse competition with Dr. Raymond Wilson, leaves soon for Columbia (S. C.), and will give a six-week course for teachers in Steinway Hall this summer.

An error in the April issue changed the meaning of a sentence completely. Comparing Guild enrollment in Altus, Oklahoma, with the big cities it should have stated: "To do proportionately as well as Altus, New York would have to maintain 20 judges, and Chicago 10 every day for a year."

Dr. Guy Maier (front), currently teaching in San Antonio, shown with (left to right): Mrs. Irl Allison, Mrs. Dorothy Doll, Dr. Irl Allison, and Dalies Frantz.

At Lambuth College, Elizabeth Jarrell Fossey presented a recital composed entirely of numbers prepared especially for the Guild Recording Festival.

Fern Nolte Davidson, artist-diploma prize winner, who is now teaching on the College of Idaho music faculty, was recently heard in a recital. Marvin Blickenstaff, also a prize-winner, was soloist with the Boise Symphony in April.

Dorothy Priesing's compositions will be featured in a program on May 2 at Montclair State Teachers College, where she is teaching during a year's leave of absence from Juilliard School of Music.

When Shirley Adams, Guild chairman in Berkeley, California, became president of Alameda County Music Teachers Association, she set out to prove, although she is a busy teacher and homemaker, that "one could hold such an office and still keep up a certain amount of performance," to use Mrs. Adams' own words. She has given three recitals of her own in the last year.

May Foley Ball of Columbus, Ohio, sends interesting programs. One is a teen-age recital given by Guild pupils at the Columbus Gallery; another is an all-boy recital of her own students, with a comment that "boys really love to study fine music."

The Washington, D. C. Chapter of the National Society of Arts and Letters announces that a full piano scholarship will be given by Katherine Frost, who teaches in the Holton Arms School. Applications are to be in by May 8.

Stanley Potter of Tyler, Texas, will be soloist April 6 with the East Texas Regional Symphony, Joseph Kirshbaum conducting. Joyce Carlton was soloist with the Shreveport (La.) Symphony. Layne Stramer was soloist at Bakersfield, Cal. Each appearance was the result of winning a competition after experience in Guild auditions.

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SCHOOL NEWS

Catholic University Workshop

A Workshop on Music Education in the Secondary School will be held on the campus of the Catholic University of America, Washington, D. C., June 11 to 22. Open to graduate and undergraduate students, it will consider curriculum and teaching methods at the secondary school level with particular emphasis upon general music—that is, the bringing of music to all students in the high school. Consideration of the specialized music areas will also be included in the program.

Four seminars are planned: "The General Music Class in the Secondary School Curriculum" will be directed by Miss Rose Marie Grentzer of Oberlin College, Oberlin, Ohio. "Liturgical Music in the High School" will be conducted by Rev. Cletus P. Madsen of St. Ambrose College, Davenport, Iowa. "Choral Music in the Senior High School" will be led by Theodore Marier of the Catholic Music Education Association. "String Instruction in the Senior High School" will be directed by Dr. George Bornoff of Boston University, Boston, Mass.

Michigan Student Wins Naumburg Award

Pianist William George Doppman, gifted sophomore in the University of Michigan School of Music, was the winner of the Walter W. Naumburg Foundation Award, April 7, in Town Hall, New York City. Doppmann's home is at 2619 Perkins Lane, Cincinnati, Ohio. Only 19, he is one of the youngest to receive the honor in the 30-year history of the foundation, as well as one of the few to win on his first try. One of the outstanding prizes in music, the award is a debut recital next season in Town Hall under the auspices of the foundation.

Los Angeles Guild Opera Company

Mrs. Witherspoon, Director of the Metropolitan Opera Guild, said recently, "What Los Angeles is doing to educate young people to love grand opera sets a record in this country if not the world, and the example should be emulated in every city."

Through their school music supervisors, forty thousand students from the Los Angeles City and County Schools have voluntarily expressed their desire to attend the Guild Opera Company production of Smetana's gay opera *The Bartered Bride*. The demand for tickets has far exceeded the supply. The students come from their schools in school buses. More than 100,000 of them came to hear *Hansel and Gretel* during the last three years. They like grand opera, sung in English, as staged by Carl Ebert, artistic director for Guild Opera. Guild Opera is sponsored by the Los Angeles Board of County Supervisors in cooperation with the County Music Commission.

Podolsky Summer Piano Clinics

Leo Podolsky, who regularly spends summers traveling and teaching in Europe, has this summer scheduled the following Master Classes in Piano Pedagogy: Jeanne Foster Studios in Sandusky, Michigan (June 7-11); Minneapolis College of Music (June 15-19); Colorado Women's College, Denver, Colorado (June 21-25); Carl Fischer Hall in New York City (June 28-July 2); Appalachian State Teachers College, Boone, North Carolina (July 5-19); Musical Arts Conservatory, Amarillo, Texas (July 26 - August 7). August 9-21 will find Dr. Podolsky on his home ground, participating as a member of the artist faculty of the Sherwood School of Music in the 17th annual two-week seminar provided by the school for its affiliated teachers.

Dora Zaslavsky

Raphael Bronstein

Manhattan Summer Plans

The 1954 Summer Session of the Manhattan School of Music, will start this year on June 7 and continue through July 30. Accredited courses leading to the Bachelor and Master of Music degrees will be offered as well as courses leading to the Master in Music Education. Master classes will be offered by Dora Zaslavsky in the piano works of Brahms, and by Raphael Bronstein in the literature of the violin and violin pedagogy. A summer opera workshop will be held under the direction of Mme. Rose Landver, with Ethel Evans as coach. In addition to the above, there will also be classes in all fields of ensemble. Registration will take place on June 3.

Four Summer Institutes At Eastman School of Music

One of the most important summer school innovations since the opening of the Eastman School of Music in Rochester, New York, has been announced by Dr. Irvine I. McHose, newly appointed director of the summer sessions, and Dr. Howard Hanson, director of the school. It is aimed to enlarge the opportunities for practical study of the public school music supervisor, composer, and vocalist.

A major phase of the new setup is a Band, Orchestra, and Choral Institute which will give the supervisor-conductor opportunity to conduct and play in an ensemble composed of students and artist teachers. Every instrument in the band and orchestra will be represented by a faculty member with band and orchestral experience. The Institute is divided into four areas, and academic credits will be given as follows:

Band Institute (June 28-July 17), 2 credits.

String Orchestra Institute (June 28-July 17), 2 credits.

Orchestra Institute (July 19-August 6), 2 credits.

Choral Institute (July 19-August 6), 1 credit.

Two other important departments of the Eastman School summer session are stressed by Dr. McHose. One is the composition department, which will provide a laboratory for the composer to work out his problems in writing for solo instruments and groups of instruments with faculty artist performers. The other is the Opera Workshop, under the direction of Leonard W. Treash, which offers

instruction in all phases of opera performance through both theory and practice. For teachers and directors of opera workshops, an opera seminar is offered dealing with latest methods of opera production and directing. For students an opportunity is offered to audition for roles in the Opera Under the Stars productions, which is sponsored by the city and directed by Mr. Treash. These operas, now in their second year, are presented in a city park to an average attendance of 12,000 persons each.

Noss Appointed Dean at Yale

President A. Whitney Griswold of Yale University has announced the appointment of Luther Noss, Professor of Music and University Organist, as the new Dean of the Yale School of Music, effective July 1. Professor Noss, a member of the Yale faculty since 1939, will succeed Bruce Simonds, who has been Dean since 1941. Dean Simonds, a distinguished concert pianist, will devote full time next year to concert work and teaching at Yale. Professor Noss will remain as Chairman of the Department of Music at Yale, a post he has held since 1950, and as Master of Silliman College, one of Yale's ten residential colleges. A successor as University Organist will be announced later. Professor Simonds will continue as Professor of Music and also as Director of the Norfolk Summer School of Music.

Professor Noss is from Austin, Minnesota. He attended St. Olaf's College, Northfield, Minnesota, and later Northwestern University, where he received a Bachelor of Music degree in 1930. In 1931 he received a Bachelor of Music degree from the Yale School of Music and in 1932 his Master of Music degree, also from Yale. From 1932 to 1934 Mr. Noss studied abroad as Charles H. Ditson Fellow of Yale, first in Vienna with the noted composer Alban Berg, and later in Paris with the noted French organist, Marcel Dupré.

Professor Simonds, the retiring Dean, has been a member of the Yale faculty since 1921, the same year that he made his concert debut in Paris and London. The debut followed two years of intensive study, first in Paris at the Schola Cantorum and later at the Tobias Matthay Pianoforte School in London. He studied with the famous French composer Vincent d'Indy in Paris, and later appeared with d'Indy and the Boston and Philadelphia Symphony Orchestras. He made his American debut in New York in 1925, and since then has made countless public appearances with the Boston, Philadelphia, Cleveland, Minneapolis, and New Haven Symphony Orchestras, and in recitals in cities and colleges throughout the East and Midwest.

Jeannine Philippe (soprano), member of the voice faculty of the Cincinnati Conservatory of Music, has been awarded a Fulbright Fellowship for a year's advanced study at the Nationale Conservatoire in Paris. She received the Bachelor of Music degree in 1951 and the Master of Music degree in 1952, and has since that time continued post-graduate study with Robert Powell of the artist faculty at the Cincinnati Conservatory.

Violinist Krasner Relates Story Behind Berg Concerto

The famous composer, Alban Berg, knew that death was looking over his shoulder as he hurried to complete his most brilliant composition, Concerto for Violin and Orchestra. Violinist Louis Krasner, now a member of the Syracuse University faculty, this week told the strange story behind Berg's sudden death nearly twenty years ago.

The story behind the composition started in 1934. Krasner, a young violinist who had already gained an international reputation, was making his second trip to Europe. He made it a point to meet Berg, because he had been impressed when he heard *Wozzeck* performed in this country. The two men quickly became friends, and Krasner began to urge Berg to write music featuring the violin as an instrument. At first Berg protested. He would be violating his style by composing music for the violin, he said. Later he became enthusiastic about the idea. But months passed, and he accomplished little or nothing.

The painful and unexpected death of young Manion Gropius the following year shocked Berg into activity. He began to work on the long-discussed violin concerto, which he now planned as a requiem for his young friend, the daughter of Mahler's widow.

"I talked with him several times while he was feverishly writing the concerto," the violinist said. "Six weeks after he started the work I received a letter from him which said: 'Yesterday I brought the composition of the Violin Concerto to its close. If you are perhaps astonished, I am still more so. I have never in my life worked with such constant industry.'" Krasner added: "It was a tremendous task, which ordinarily would have taken him many months, or even years."

Without stopping to rest, the exhausted composer began to score his new work, which had been planned with Krasner as the featured soloist. His wife urged him not to work so hard, but he put her off with the words: "I cannot rest; I have no more time." It seemed that he knew that the remainder of his life could be counted in days rather than in years.

The young composer finished scoring the work in December, 1935. A few days later he died suddenly—of blood poisoning. Like Mozart, Berg had written his own requiem.

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Mr. Krasner was out of the city at the time of Berg's death, and when he returned to Vienna, his widow showed him a startling picture—which friends of the late composer believed had been a warning of his approaching death.

She explained that Schönberg had done a painting of Berg, and then had photographed Berg at a window, with the painting below. But instead of two faces in the photograph—there were three. Behind Berg's shoulder loomed a shadowy face resembling a death's head. Was there a logical explanation of this phenomenon? Krasner doesn't know. But the shadowy face is plain in the copy of the picture which Mr. Krasner was given.

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Morgenstern To Conduct Cleveland Workshop

Sam Morgenstern of New York will conduct a Summer Opera Workshop at the Cleveland Institute of Music from June 21 through July 30. Mr. Morgenstern is well known as conductor and musical director of the Lemonade Opera in New York from 1947 and 1949, and received the First American Conducting Fellowship at the Metropolitan Opera Company in 1952-53. He is on the faculty of the Mannes College of Music in New York. Mr. Morgenstern comes to Cleveland after producing two operas with the Connecticut Opera Association for spring performances. He plans production of one complete opera and several selected scenes from standard operas at the Cleveland Institute of Music.

Chamber Music With Audience Participation

A late plane, delaying the arrival in Baltimore of half the Kroll Quartet, due for an April 6th recital at the Peabody Conservatory of Music, compelled on-the-spot substitutions that enthralled the assembled audience. Reginald Stewart, the school's conductor-pianist-director, joined violinist William Kroll for an impromptu performance of the Brahms D minor Sonata, and Agi Jambor was then recruited from the audience to share honors with Kroll in the Mozart C Major Sonata. Nathan Gordon and Louis Graeler arrived in time to join Kroll and Avron Twerdowsky for the scheduled Ravel Quartet in F which closed the program.

Southwestern Symposium of Contemporary Music

More than 50 new manuscript works were heard at the University of Texas April 4-7 during the third annual Southwestern Symposium of Contemporary Music. The compositions—choral, orchestral, symphonic band, and chamber music—were chosen from about 200 submitted to the Symposium committee. Music was sent from all parts of the U. S. and from Latin American countries. Guest conductor for orchestral readings of new compositions was Victor Alessandro, musical director of the San Antonio Symphony Orchestra.

Shaw To Conduct Berlioz' Requiem at Potsdam

More than 600 young singers and instrumentalists will present Hector Berlioz' Requiem, conducted by Robert Shaw, during the 23rd Spring Festival of the Arts at State University Teachers College, Potsdam, N. Y. Over 350 performers from high school orchestras and choirs throughout the state will join Crane Chorus and Orchestra for the performance May 16.

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MUSICAL ACROSTIC No. 4

Prepared by DR. CHARLES KENT, Music Faculty of the University of Mississippi

WORDS

A. ___ ___ ___ ___
52 118 165 99

B. ___ ___ ___ ___ ___
167 148 82 66 94

C. ___ ___ ___ ___ ___ ___ ___ ___ ___
47 4 108 160 35 195 157 16 81

D. ___ ___ ___ ___ ___
109 119 56 163 104

E. ___ ___ ___ ___ ___ ___ ___ ___
19 141 27 168 125 93 7 117

___ ___ ___ ___ ___ ___
178 72 114 172 54 110

F. ___ ___ ___ ___ ___
132 151 17 29 147

G. ___ ___ ___ ___ ___ ___ ___
128 152 43 60 135 171 105

H. ___ ___ ___ ___ ___ ___ ___
137 129 155 88 102 3 10

J. ___ ___ ___ ___ ___ ___ ___ ___ ___
159 120 58 92 95 173 134 51 77

___ ___ ___ ___ ___ ___
122 13 33 113 24 36

K. ___ ___ ___ ___ ___ ___ ___ ___ ___ ___
53 146 45 48 170 177 91 131 8 26

L. ___ ___ ___ ___ ___
83 181 144 112 149

M. ___ ___ ___ ___ ___ ___
21 187 78 32 9 86

N. ___ ___ ___ ___ ___ ___ ___
140 50 67 184 5 96 158

P ___ ___ ___ ___ ___ ___ ___ ___ ___ ___
180 51 126 59 142 79 97 68 127 15

Q ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___
39 31 169 87 42 90 166 153 130 6 22

R. ___ ___ ___ ___
150 161 103 164

S. ___ ___ ___ ___ ___ ___ ___ ___
186 23 76 101 133 106 71 121

T ___ ___ ___ ___ ___
123 46 162 143 69

U. ___ ___ ___ ___ ___ ___ ___ ___
57 185 100 156 2 183 115 176

___ ___ ___ ___ ___
89 124 75 28 55

V. ___ ___ ___ ___ ___ ___
49 41 74 37 64 182

W ___ ___ ___ ___ ___ ___
63 20 70 65 25 80

X. ___ ___ ___ ___ ___ ___ ___ ___ ___
188 107 40 98 12 44 136 139 18

___ ___ ___ ___ ___ ___ ___
34 30 154 73 179 1 85

Y ___ ___ ___ ___
145 14 38 11

Z. ___ ___ ___ ___ ___ ___
116 111 138 174 84 62

DEFINITIONS

Designating a monstrous type of musical box
A sharp vibrating sound

The study or science of a certain type of religious music
Talk windily

Sousa march (2 words, with "The")

Something which only the Deity can create (2 wds)
Composition by Stravinsky

Elizabethan song composer

Play by Sophocles for which John Knowles Paine composed incidental music which won European award (2 wds)
Not bound

"Title" of Haydn quartet

Eagerly observant

Deadened the sound of

Title of volume by Dorothy Parker (2 wds)
German teacher of Chadwick, Sidney Homer, etc. (Munich)
Greek letter denoting 10

Explorer used as basis for composition by Milhaud
A sweet flower extract

Negro composer born in Quebec (1882-1943) (2 wds)

The substance of those things possessing inertia, weight, etc.
Throw out of accord with a standard of musical pitch
Composition by Stravinsky (3 wds)

American composer (1874-)

English poet whose wife sang in first performance of *The Messiah*

1X 2U 3H 4C 5N 6Q 7E 8K 9M 10H 11Y 12X 13J 14Y 15P

16C 17F 18X 19E 20W 21M 22Q 23S 24J 25W 26K

27E 28U 29F 30X 31Q 32M 33J 34X 35C 36J 37V 38Y 39Q

40X 41V 42Q 43G 44X 45K 46T 47C 48K 49V 50N 51P 52A 53K 54E 55U

56D 57U 58J 59P 60G 61J 62Z 63W 64V

65W 66B 67N 68P 69T 70W 71S 72E 73X 74V 75U 76S 77J 78M 79P 80W 81C

82B 83L 84Z 85X 86M 87Q 88H 89U 90Q 91K 92J 93E 94B

95J 96N 97P 98X 99A 100U 101S 102H 103R 104D 105G 106S 107X

108C 109D 110E 111Z 112L 113J 114E 115U 116Z 117E 118A 119D 120J 121S

122J 123T 124U 125E 126P 127P 128G 129H 130Q 131K 132F 133S 134J

135G 136X 137H 138Z 139X 140N 141E 142P 143T 144L 145Y 146K 147F

148B 149L 150R 151F 152G 153Q 154X 155H 156U 157C 158N 159J

160C 161R 162T 163D 164R 165A 166Q 167B 168E 169Q

170K 171G 172E 173J 174Z 175C 176U 177K 178E

179X 180P 181L 182V 183U 184N 185U 186S 187M 188X

DIRECTIONS

To solve, first fill in the words in the opposite column according to the definitions. Then transfer the letters, by number, to the space above. The result will be a quotation. Reading down the initial letters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the June 1st issue.

SOLUTION TO MUSICAL ACROSTIC No. 3

WORDS

A. Bartok
B. Egmont
C. Rhinegold
D. Letts
E. Issei
F. Onset
G. Zinka
H. Rhythms
I. Opera Buffa
J. Scordatura
K. Sabines
L. Isorhythm
M. Natoma
N. Ides
O. Schuman
P. Whitney
Q. Isaak
R. Leitmotif
S. Lowe
T. Intensive
U. Astute
V. Mitridate
W. Te Deum
X. Euryanthe
Y. Loewe
Z. Lhevinne

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